

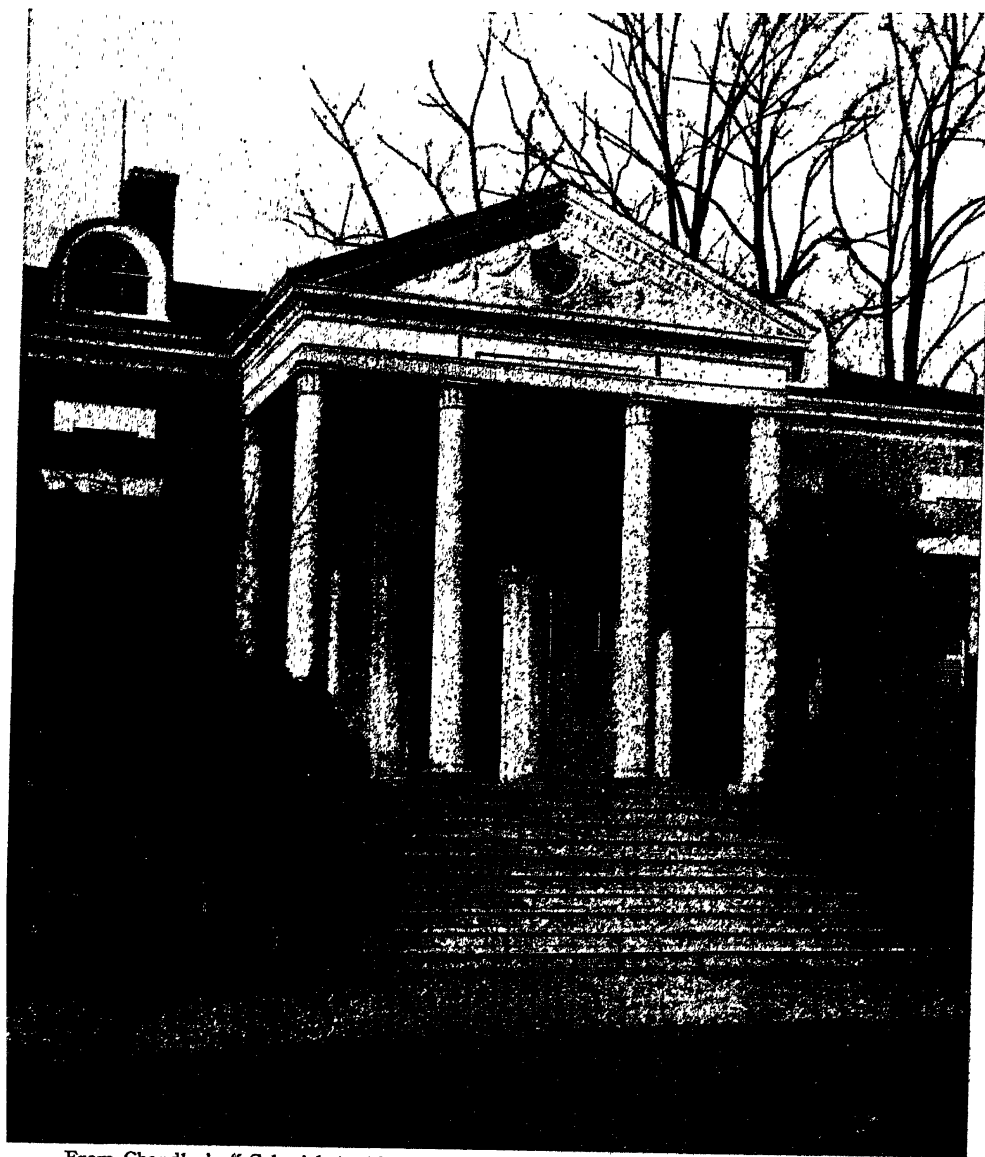
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THE COLONIAL HOUSE



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THE COLONIAL HOUSE

BY

JOSEPH EVERETT CHANDLER

Author of "Colonial Architecture of Maryland, Pennsylvania
and Virginia," etc.

NEW YORK

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To
The Memory of
THE EARLY BUILDERS AND ARCHITECTS
of the
Anglo-American Colonies
who builded better than they knew

PREFACE

There is at the present time a fortunately widespread and increasingly intelligent interest in the so-called Colonial Style, and particularly in its application to home-building. This book has therefore been compiled in the hope that it may be of use to those who admire the old examples and who wish to avoid in their possible building operations, certain short-comings recognizable in much of the supposedly-in-the-old-vein modern work.

To such, and perhaps only to the keenest of such, portions of Chapters III, IV, V, VI, and the latter part of Chapter IX may be found of interest, and can equally well be avoided by those who do not care to go into the more intimate details of the subject.

It is hoped that possible readers finding mistakes as to dates of buildings or other misinformation, will kindly report the same to the writer, as their assistance in making the work more comprehensive will be appreciated. Equally gratefully received would be items regarding notable Colonial examples with which the writer may not be conversant, and particularly welcome would be enlightenment as to the designers of the earlier houses, of whom the traces are almost entirely lost.

Preface

Especial thanks are due Mr. George Dudley Seymour from all who are interested in the subject, for his public-spirited action in unearthing valuable information concerning Towne and Hoadley, two Connecticut architects, and for recording the same in bronze.

It is hoped his example may be followed by all who can do so, in the desire to do justice to the early builders of our colonies who have left us such a fortunate legacy. The author's personal thanks are due to Mr. Seymour for the use of a number of unusual photographs. Thanks are also due to Mr. A. Morton Emerson for successfully transposing rough sketches into drawings for publication; to Mr. Frank Cousins for a selection from his valuable files of some of his best negatives for reproduction, and to the Detroit Publishing Company for permission to use the photographs of the Paul Revere House in Boston.

JOSEPH EVERETT CHANDLER.

Boston, Mass.,
November, 1915.

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CHAPTER I

INTRODUCTORY

VARIOUS names beside "Colonial" have been used in recent years to designate the well-known and distinctive American type of architecture which the early architects and carpenter-builders of the seaboard States left behind as a precious legacy. Truly they builded better than they knew, for the examples of their work are easily distinguishable to-day from the avalanche of so-called Colonial work which, in the new movement since 1880, has descended upon us. It needs but a glance, even on the part of the layman to discern that the earlier product is the more quiet and contained, while its supposed imitation, or often so-called "development," is too likely to bristle with features with the sad inclination to be unstudied, badly proportioned, and generally uncomfortable in disposition. "Colonial," and in view of the necessity of some accurately defining term to indicate in speaking of them the usual differences between the old and new—"Old Colonial," remain still the best terms

to use in speaking of the work in question. On account of some of the best work having been done after the Colonies won their independence "Federal" has been suggested, but this seems an unnecessary division of the movement which lasted two centuries, to the last half century of which this term would alone apply accurately.

Small wonder it is that many a modern architect, essaying the Colonial house for the expectant and trusting client, stands in front of the completed work with dismay, and, hastily changing step, calls his effort "Georgian." "Georgian, you know," he says, with that authoritative air which the expected-to-be-versatile architect has learned so well to assume, "is better than Colonial, is more virile and compelling, less anemic and stereotyped than our contemporary movement of returning to the use of adaptations of the Classic orders and features of the Italian Renaissance." Warming to his own defense—perhaps even being unconscious that it *is* a defense—he may speak with erudition of the many beautiful mansions of England of the Later Renaissance, of the wonderful versatility of Inigo Jones and Christopher Wren in adapting and developing those motifs in architecture which formed the basis of the work of our early Colonial architects and builders. He might flounder still further presenting numerous proofs of his point, which proofs however could quickly be turned to refutations if the conversing layman knew sufficiently the

technical grounds of differentiation which he but suspects exist.

Unquestionably the Colonial style developed much more interestingly through the older lines of settlement, for there, where the intercourse was more frequent and where the life was richer and fuller, the frequency of attractive examples is much greater. Still, in going through the less well traveled sections of the seaboard States, we occasionally stumble upon an example that is simply startling in its spontaneity, and one realizes at a flash—and thoroughly—how the solving of a given problem with prescribed materials, healthful restrictions and a due regard for architectural detail makes for an original production.

It is only a short time ago that there seemed but a limited number of distinct buildings in this style; that there were a few—and only a few—changes that could be rung on the very limited material; that the details could be applied to but few distinct motifs; that there could be but little depth and lasting worth in the new efforts; that these few old and well-known examples would remain as sporadic samples of what we would wish might have been a settled and positive form of architectural growth and the product of a type of people developing their dwellings and giving exterior expression of their life and aspirations.

Through constant evident interest on the part of the layman and the architect alike and the consequent publishing

The Colonial House

quantities of material which is continually being unearthed, we have come to realize, somewhat tardily, that the number of examples for inspiration of architects in modern times is almost inexhaustible—so differently was the same problem solved by the builders of various communities and so differently did the same books of reference influence the leaders of even neighboring sections of the country. A keen intelligent interest and understanding seems steadily and strongly at work, ferreting out the best examples and giving their worth as suggestive material and their adaptability to present-day needs. It seems probable that the best of new work inspired by these old examples will be more satisfactory than was that which followed the first awakening in the 80's, to the knowledge of our heritage.

To many architects as well as laymen the beauty and stately of Colonial architecture is lost. They do not like

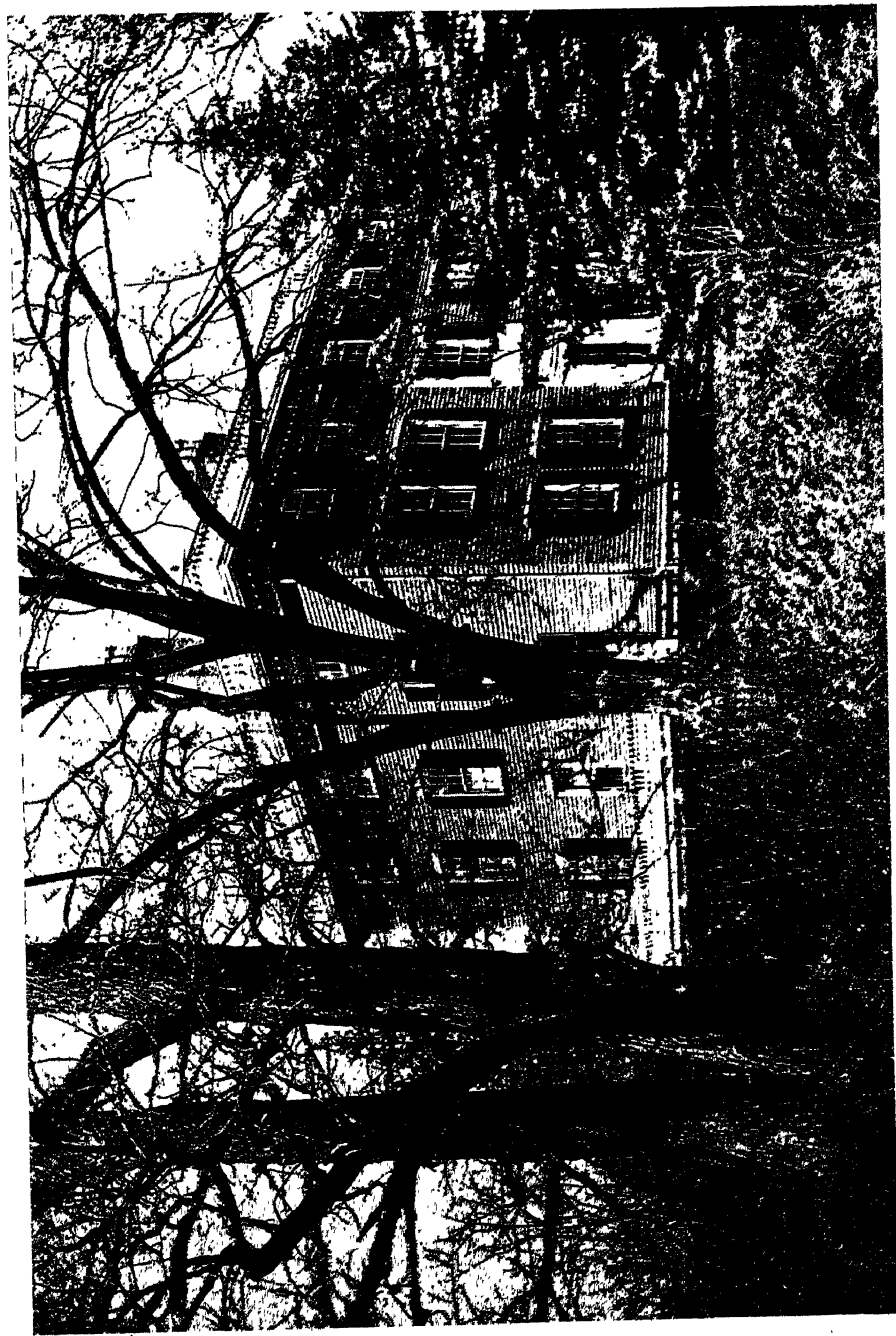
That is sufficient; and they close their eyes of interest to it. On the other hand, for instance, we find an American exponent of every phase of the work produced by the acknowledged greatest foreign architectural school of the world—the École des Beaux Arts—turning helplessly to Colonial details in working out his houses, feeling vaguely that “there is something in it.” His alma mater has not supplied him with this domestic quality—for domesticity is the note, it may be said, which everywhere permeates the Colonial work and gives it peculiar charm.

Equally, another architect, whose work in other lines is justly famed here at home and abroad, takes a late—a *very* late—Colonial house for a residence in town and likes it; and in the country, he buys a delightful Colonial house—and spoils it—that is, as a purely Colonial house. He has the undoubted right, having purchased it, to do as he likes toward making it answer his living requirements and express his esthetic preferences; but as a Colonial house it has lapsed, and one more authentic and worthy example is lost to Colonial architectural history. Arrogant seats overpower the simple front entrance, backed by modern-looking large-meshed trellises, and from the key-block of the arched entrance doorway an electric light protrudes in careless disregard; a “restored” fireplace shows a facing with thrice the number of Dutch tiles of any known Colonial example and with space left for a wide iron band at the opening—unknown in early examples and harmful in effect; the large “two-story columns” added for a piazza, intended to simulate Mt. Vernon, not having a mile of simple background behind them, are far from having the happy effect intended; and a similarly detailed sleeping-porch and a concrete terrace wall and balustrade which would do credit to an Italian villa, do the rest.

It may be that it suits the owner; it may be better for him to be individual; it may be better not to do things always as they were done in olden times; for, it is reason-

ably argued, in this later turning toward our most individual period of building, if we never do anything new or different, we shall never develop. The fact is, it is perfectly possible to build even sleeping-porches, that delight of modern life to those who use them, and not ruin a house, though apparently it is often the breaking straw in the architect's attempt to make a Colonial house which shall first, and rightly, be modern in plan and comfort.

A recognition of the basic principles of Colonial work—proportion, scale of features in relation to the whole, delicacy of detail, and a direct and simple straightforwardness of rendering the problem—will accomplish wonders in the way of obtaining that effect of grace and wholesomeness which seems to emanate from a truly fine example of Colonial work. But in building a house of the Colonial style there are certain things which, if one wishes to get the atmosphere of the old work, it is imperative to follow. It is not enough for the architect to be conversant with material in the way of knowing houses and their details from his collection of Colonial prints and drawings. The only way for the architect to imbue himself with the spirit of the old work will be found to be in the making of measured drawings of numerous good examples of old work even as he would do by famous European buildings he admired and appreciated in the course of his travels. And it will also be found that the subtlety and delicacy of treatment by the early American



LOWELL HOUSE, BUILT ABOUT 1760, HOME OF JAMES RUSSELL LOWELL
CAMBRIDGE, MASSACHUSETTS. SECOND PERIOD

"And there were the study windows of James Russell Lowell."

architects of the Colonies makes his act of measuring quite as interesting as that which he conducted abroad—providing, of course, he has a fondness for domestic work. For the Colonial style was essentially that—*domestic*—even when it was applied to a church, a market, a hospital, or a state capitol, as is witnessed by the beautiful North Church on the Green in New Haven, the Market in Newburyport, the Hospital in Philadelphia, and the State House in Boston, where, in spite of the obviousness of the design being what it is on account of the then-forced choice of bricks for the main building material, additions of flanking wings are at the present moment being built in white marble!

It is regrettable that none of the greater writers who could do justice to the subject seems to have taken the pen with the intention of describing the typical Colonial House. Lowell could have done it—should have done it—and his charming old home should have been the particular example chosen for his description; and “My Study Windows,” probably every word written within the walls of “Elmwood,” should have furnished the covers. Henry James with his sonorous flow of adverbs might have done it superlatively well—in his earlier period—for never did any man better enjoy the qualities which are evident in a beautiful example of our early houses. Perhaps these qualities are too evident and obvious to serve as quarry for his masterful penetra-

tion. The subject is certainly too direct and straightforward for appropriately mirroring any attempt in his present involved verbiage, adverbs being more in the nature of a deterrent of action, and brevity a too-little considered and respected quality;¹ and directness and brevity of expression are certainly obvious in most, or at least the best of the old Colonial work.

The poets touch the subject here and there. Longfellow did in "The Old Clock on the Stairs," beginning,

"Somewhat back from the village street
Stands the old-fashioned country seat"

and one wonders as he gazes at the present sadly changed front of the once beautiful house in Pittsfield which prompted—we'll not say inspired—the verses, if a later occupant of anti-poetic impulses took revenge in the ungenerous procedure of "black-walnutting" the house.

Whittier we might have expected to do the subject poetic justice; certainly in "Snowbound" there is the germ, but it blasts before fruition, although there is many a reference to the homely joys of farm-life in farmhouses. Still, a few short lines of Emerson on the subject are more telling and beautiful in construction:

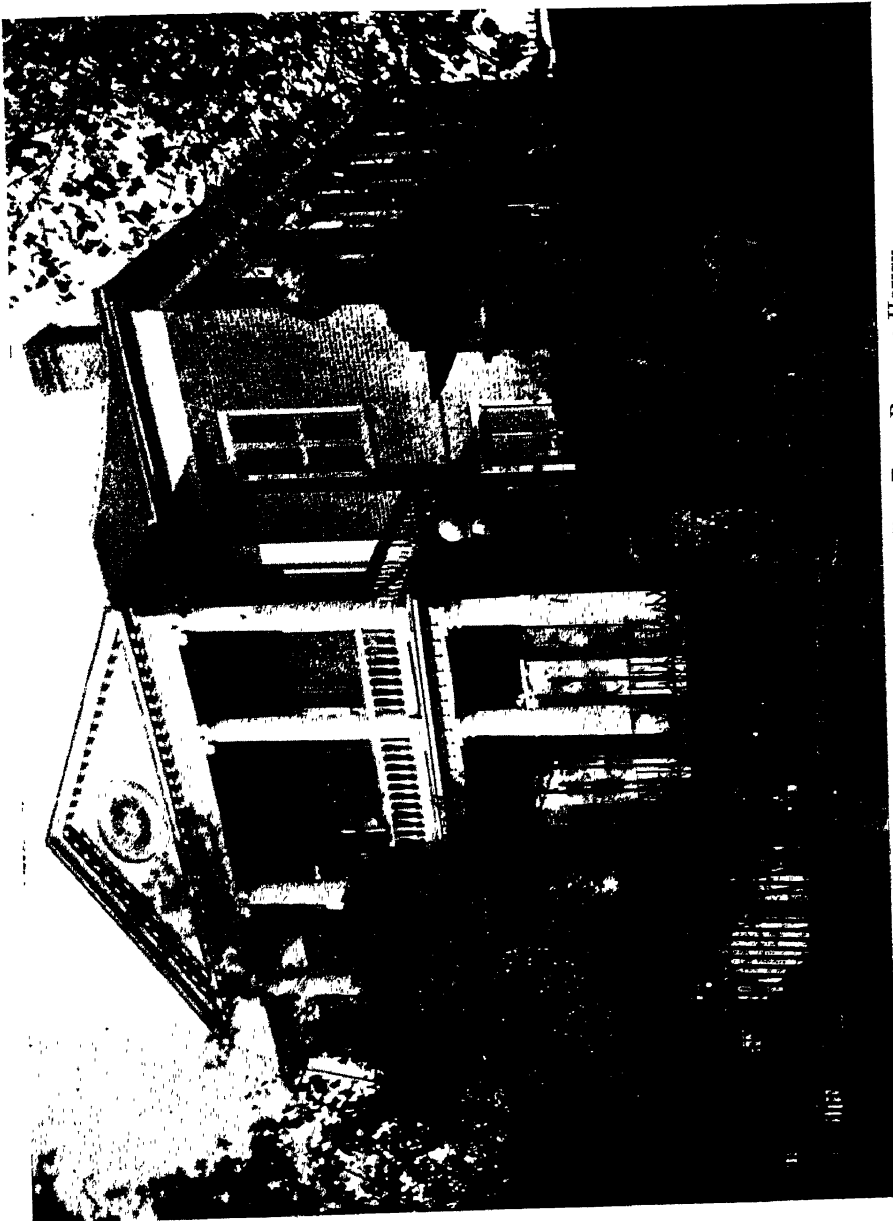
¹ The palm for brevity in speech should be awarded to a marine who testified about the explosion of a gun on a war vessel—an explosion which sent him to the hospital for some months. "Please give your version of the explosion," he was asked. "Well," he said, "I was standing beside the gun; there was an awful racket, and doctor said, 'Sit up and take this.'"

The Colonial House

“Announced by all the trumpets of the sky
Arrives the snow; and, driving o’er the fields,
Seems nowhere to alight; the whited air
Hides hills and woods, the river and the heaven
And veils the farm-house at the garden’s end.
The sled and traveler stopped, the courier’s feet
Delayed, all friends shut out, the housemates
Around the radiant fireplace, enclosed
In a tumultuous privacy of storm.”

Yet there are only the homelier phases depicted and the necessary light touch, the precision, the clarity and discernment of the charm of a beautiful old Colonial house of the more impressive type are unmentioned.

Several lesser writers have helped, but with songs so true that who shall say their smaller volume is the less satisfying or that their over-lords come any nearer toward perfection of description? Alice Brown, Sarah Orne Jewett, Mary Wilkins, all these have given in various pages the spirit and atmosphere of at least the New England type of the house of the people. No extended description of an old mansion, however, has come forth. So it remains for the local historian, writing for his town history, or the extra edition of the weekly press’s “Old Home Week” to enlarge floridly on the wondrous “hand-carving” of the perhaps sole house of even modest architectural merit in his “district,” to labor willingly, eagerly and verbosely on a mountainous delineation which shall do credit to the subject—and the writer.



"A PROUD PORTION OF CHARLESTON," THE BULL-PRINGLE HOUSE
CHARLESTON, SOUTH CAROLINA, 1760

Fine type of Southern Colonial two-story porch, unusual and well treated.

Two or three years ago there came to our shores, with the openly avowed intention of "writing us up," an English author of such perspicacious insight that we were bared before his penetrating but fortunately amiable probe. Things we had never dreamed of as being unusual were often shown to be quite wonderful; and things we had thought to be quite uncommon were shown to be not so very rare, or perhaps to be manifestly ordinary. And all this insight while an itinerary was being followed to the minute which for downright strenuous exertion would place in Stygian-shade the efforts of the most hardened of proverbial American travelers abroad!

Among Arnold Bennett's most trite observations on this occasion were those which applied to the Colonial house, his chief encounter with which seems to have been in Cambridge, Massachusetts. What he might have said had he seen elm-arched Chestnut Street in Salem, the dreamy red walls of Annapolis, or the proud portions of Charleston we can but conjecture, but it seems his appreciation of our pre-Revolution things architectural must then have amounted to spontaneous ebullition. Suffice it to quote the following from "Your United States": "And there were the Study Windows of James Russel Lowell. . . . It was highly agreeable to learn that some of the pre-Revolution houses had not yet left the occupation of the families which built them. Beautiful houses a few of them, utterly dissimilar

from anything on the other side of the Atlantic! . . . I was delighted to see the house of Longfellow. . . . The typical Cambridge house as I saw it persists in my recollection as being among the most characteristic and comfortable of real American phenomena. . . . On the side of the railroad track near Toledo I saw frame houses whose architecture was debased from this Cambridge architecture, blown clear over by the gale. But the gale that will deracinate Cambridge has not yet begun to rage. . . . Indianapolis is full of a modified variety of these houses. . . . Architecturally the houses represent a declension from the purity of earlier Cambridge. Scarcely one is really beautiful. . . . The style is debased."

Besides noticing these differences between the real and the modern imitation, this astute writer further notices the fundamental necessity in a good domestic design of a "safe and dignified roof" which might be said to be an axiom in the designing of a Colonial house, unless it be of that formal kind the cornice of which is capped with a balustrade; and even then, for a satisfactory effect, the roof should show rising in simple strength back of it. He observes of the Indianapolis house that its more modern rendering is more characteristic of the present day, which without doubt it unfortunately is. But is it necessary that the present day architectural effect should be less studied, less dignified and contained than of yore? Or does this difference arise be-

cause the present-day architect has less feeling for balance, simplicity, proportions and symmetry, and lacks a due regard for that comparatively featureless but important background on which to apply his motifs—his terrace, his centrally important window, his cornice and finally, covering all, his roof? It is very probable that the client may step in here and “insist” on certain weird and diverse noises in design, which represent various favorite ideas of his own. He may be determined to have that most obvious weakness—the round-arch window—where it is entirely inappropriate, and especially that motif called the “Palladian motif”—a round arch in the center with shorter and narrower flat-topped flanking windows—which is used to excess and in places where it rarely looks in the least at home, and which one feature has done more to spoil much otherwise good modern Colonial work than any other—unless it is dormers! Or it may be that a cavernous piazza must be attached to the front of the house, through the summer chairs and table of which the visitor must parade to the front door. In fact, there are many methods, known only to clients of a certain degree of culture, on which they can insist and spoil the possibility of a quiet design. Most clients however are amenable to superior knowledge if it is put properly to them, and those who are not, the architect could well afford to refuse to work for—bearing in mind, however, that it is the client’s house and that the architect should be able to embody any

sane ideas or necessary requirements which the problem may present in such a way as to make for a dignified result.

“It is also quite possible that the architect is not as well schooled as he should be in the use of his classical and semi-classical books,—that he is lacking in imagination and knowing how far he should use them for suggestion; and it is true too that there is evinced in the work of many of our architects the need of that which is so evidently desirable for many of our contemporary artists:—a prescribed course of reading!

One is constantly impressed—if his eyes are in the least open to that phase of architecture—with the frequent recurrence in illustrated magazines and papers, and particularly those compiled for architects and artists, of certain noticeable examples of Colonial house architecture found in the seaboard States. It is fortunate in the extreme that we have these fine examples of what may be called indigenous architecture on which to draw for inspiration in the solving of the problem of home buildings under rather differing modern conditions. Upon irregular picturesque sites of boulder formation or mountain sides, the Colonial house is certainly ill at ease; but the character of the greater portion of our countryside is well adapted to the pleasant placing of dwelling houses in this distinctively American style, while, of course, the town street, of very different physical distinction, takes easily the same type of house with some variations.

The modest country roadside dwelling of simple outline, mass, and color, with distinctive roof—sociably near the public passing—with its stone walls and lilac clumps, its possible well-sweep, the house perhaps of the simple gable-end roof type or the more roomy and hospitable looking gambrel—is a well known and most welcome encounter. Its lack of piazza room, or even porch, bespeak its origin in the effort of a hard-working man of from one hundred to two hundred or more years ago to house comfortably his family during that fortunate growth of population which was the immediate fruit of the sturdy Anglo-Saxon emigrant who, oftenest of the avenues of support in a raw new country, fortunately chose that of agriculture. The same countryside affords us another type, larger and more comfortable-looking, but possibly still of the gambrel roof or gable-end type, though more probably of the hip-roofed variety—placed further back from the road and possibly enclosed with stone or brick walls or a wooden fence of varying degree of elaboration, accented by occasional posts which may terminate in a well proportioned simple cornice with a finial of graceful vase-form, or turned ball. More attention has been given here to the entrance porch or the piazzas, which, most successfully for use as well as appearance, usually flank the sides of the house, leaving the front sunnily and cheerfully exposed. The carriage sheds with entrances of the simplest possible form of elliptical arch, and

the stables of interesting and usually almost amusing persistence toward formal design, stretch out in more or less picturesque manner into the grounds.

It will be fortunate indeed for the good of American architecture if certain sections of a few of the older towns which have thus far escaped complete or partial demolition of the spirit and atmosphere of Colonial times, be spared until it is realized that they constitute a heritage of which we should be proud, and for the protection and preservation of which we should strive without ceasing. The domestic architecture of certain streets still left in Portsmouth, New Hampshire; Newburyport and Salem in Massachusetts; the westward slope of Beacon Hill in Boston; portions of Philadelphia and Germantown, Pennsylvania; Annapolis, Maryland (a complete town of characteristic great houses lifting their beautifully dignified and ample proportions above crumbling garden walls), and much of Charleston, South Carolina—all offer valuable instruction to the student in determining the great value and enhanced beauty resulting from the employment of one style of architecture, although many of the examples may be of the widely different periods of the developing style, or the style be followed into its decadence.

Of notably fine houses there are many scattered examples following the old post roads, the waterways and highways, or found tucked away in forgotten, sleepy towns. Certainly



A COTTAGE NEIGHBOR OF THE NELSON MANSION, YORKTOWN, VIRGINIA

no less charming in their way, although somewhat less grandiose in effect, are the houses in those delightfully well-planned, broadly spaced Connecticut Valley towns—Deerfield, in Massachusetts, and Farmington, Litchfield and Lyme, in Connecticut,—beautifully enriched some of them by the Village Green, often a mere broadening of the main street, as in Wethersfield, where the green spaces are charmingly forested. Newcastle, Delaware, is modestly unique in its complete group of civic buildings—market, courthouse, jail and church—and its completely satisfying and almost uniformly scaled dwellings, which line street after street, each home builder apparently having been willing to emulate

his building neighbor, but not too much to excel him, with the consequent result of that homogeneous whole which, in modest effort, spells content and captivates the beholder. Further distinct notes are sounded in Alexandria and Norfolk in Virginia, while this State also contains a forgotten corner in Yorktown which, on sight, one would be willing to guarantee had not had one thrill of pulsing life since its one great one—the surrender of Lord Cornwallis to our victorious Colonial troops. The whole village of entirely eighteenth century aspect is now brooded over by the proud Nelson Mansion. Its elevated brick-walled “front yard” capped by splendid box trees which lift themselves disdainfully up from the dusty street; the flanking lowly but picturesque houses; the mellow brick walls, strongly banded at the corners by stone quoins, and the neglected yet grandiose air of the fine mansion, all speak eloquently of blasted hopes, of diverted traffic and depleted wealth. Pictures there are aplenty, and while the war of words goes on about our to-be American style of domestic architecture, the bald fact stares us in the face that we already attained a hundred years and more ago an eminence in this direction which it is doubtful if we ever attain again, so much less concerted is the action and so vastly different are the forces operating to produce now, that which was so much more spontaneous and compelling in the efforts of our earlier architects and builders.

Because of their isolation, and because of the initial dif-



CHANCELLOR WYTHE HOUSE, WILLIAMSBURG, VIRGINIA. SECOND PERIOD
Washington's Headquarters.



NELSON MANSION, YORKTOWN, VIRGINIA. SECOND PERIOD
Unusual windows with stone key-block in brick arch. Brick garden walls are rare.

ferences in the primal settlements the various parts of the country were really extremely individual from the first in the different phases of Colonial architecture they produced. For example, Massachusetts, by the specimens of this early architecture found to-day within her borders, shows that even one hundred and fifty years ago her inclinations were toward urban development, except perhaps in the Connecticut Valley where the tide of population and agricultural interests set strongly up from the husbandry of the State to the south. We find the more permanently and closely built cities of Boston and Salem with commercial interests strong and picturesque, and their houses revelations of positive home-building inspiration; Plymouth, Marblehead and Newburyport, smacking of the sea and early manufacturing interests, in smaller and humbler ways; Duxbury and Hingham, homes of ship captains and ship-builders, building four-square and to the wind and anchored by a big central chimney, in whose quiet haven "on shore" they reared on the trim lawns in front of their houses masts and rigging in affirmation of their preference for a more watery highway and seeming to apologize for their temporary visit ashore. These inclinations announce Massachusetts; while, in Maine, developing largely as she did in the late eighteenth and early nineteenth century, we find, scattered along the numerous bays and inlets, farms and large estates with fine square mansions built almost entirely toward the close of



KING CÆSAR'S HOUSE, DUXBURY, MASSACHUSETTS
THIRD PERIOD. ABOUT 1800
Good entrance gate and fence.



SEWALL HOUSE, YORK, MAINE, ABOUT 1800
Showing the value of steps and walls. A dignified approach.

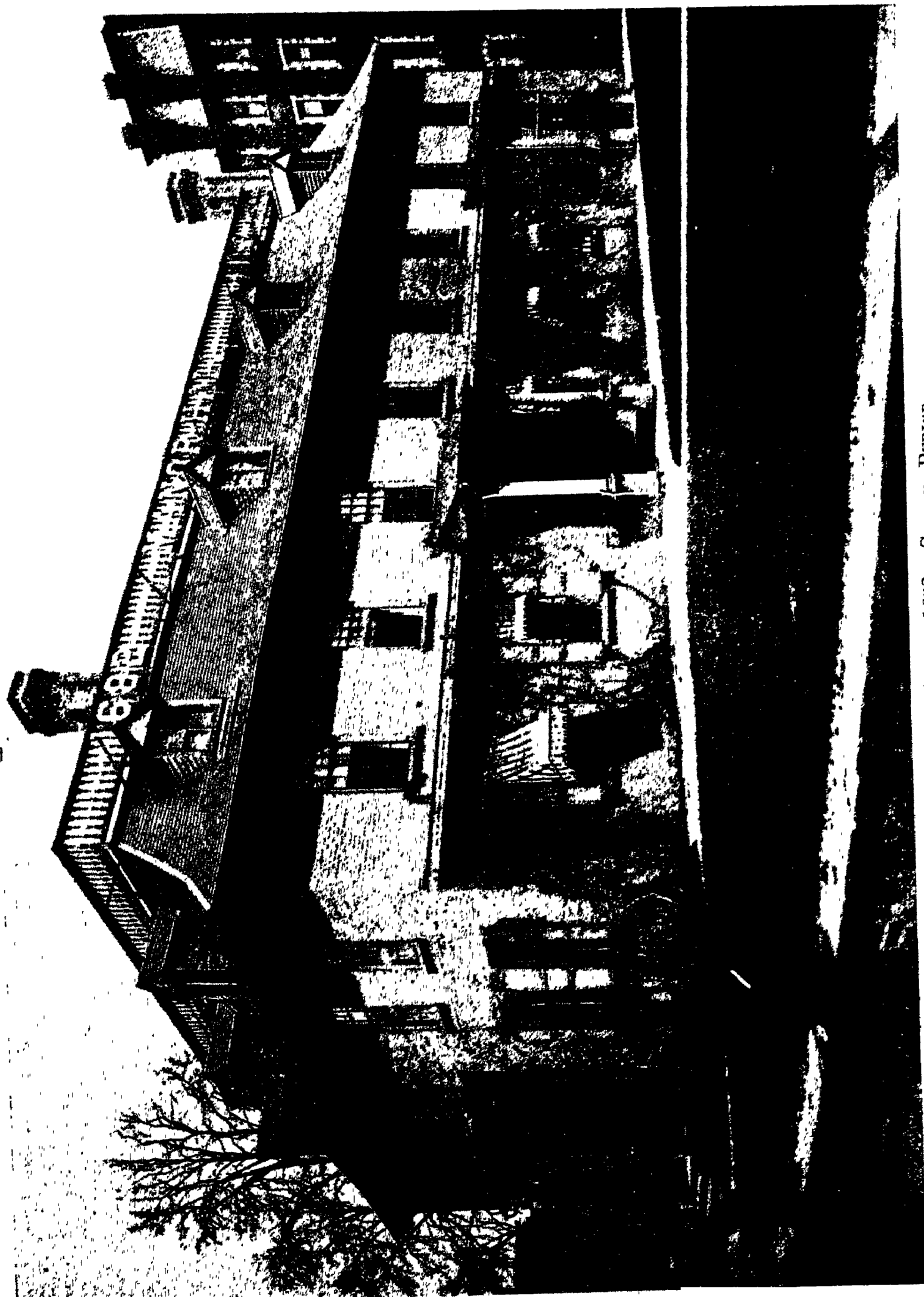
the sway of Colonial architecture, and with few early maritime cities.

In Connecticut is a phase distinct and altogether charming and unusual in many details: detached houses by the roadside and straggling villages giving examples quite extraordinary in the spontaneity and freshness of their details that often curiously reverted to a similitude of English Jacobean work. Further south, New York, suffering by a new growth the consequent annihilation of most of the early work, but with strong bits here and there showing Dutch influence and an altogether remarkable and distinct departure from other forms throughout the country. A splendid example of the earlier and more pretentious work is the Philipse Manor Hall at Yonkers, an invaluable heritage; while many a small cottage of the picturesque Dutch form, of various material and picturesque composition, still graces the roads of Long Island and New York. And further south, Philadelphia, with its incomparable array of strongly individual houses of a scale and often magnificence which indicates the high-water mark of culture and refinement of life in America of the period when they were built.

At Baltimore a few instances of remarkable architecture still remain, in some respects the most remarkable of all, "Homewood," a gem of the third period of Colonial architecture, now happily embodied in a new group of the Johns Hopkins University. Built by Charles Carroll of Carroll-

ton for his son, this is unique among all Colonial buildings of America, and is becoming justly famous. At Annapolis one's breath is fairly taken away by the number of beautiful houses, each state governor, while Annapolis was the capital of Maryland, building his own residence and when his term of office expired apparently choosing to stay on, and live in what must have been a thoroughly delightful city. The beauty of the detail, the mass and plan of the buildings, the charm and elegance of the interiors and a general air of refinement of this which has been called the "finished city," stamps it as unique even to the plan of the town itself, traced at such an early period of our development and showing a most picturesque arrangement of radiating streets from that center which represents the Church, and that center which represents the State. How unfortunate that into the quiet of this scene should obtrude an array of government buildings which might be likened in its effect on the completed beauty of the city, to that which would ensue if there should enter into a fine performance of the Pastoral Symphony, the ungodly noise of a shrieking siren-whistle!

The waterways and many detached plantations in Virginia show again another type of fine residence where the scale of the houses was such that in a scattered community where visitors were comparatively infrequent, but who made their stay of longer duration, the ample roofs protected not only



PHILIPSE MANOR HOUSE, 1682. SECOND PERIOD
Unusual dormers with casement sash and break in line of roof.



From Chandler's "Colonial Architecture of Maryland, Pennsylvania and Virginia" Copyright.
HOMWOOD, BUILT IN 1807 FOR HIS SON, BY "CHARLES CARROLL OF CARROLLTON"
A gem of the first water of the Third Period in the South

the family and its visitors but, in detached wings, the servants and slaves, which made lavish hospitality possible even in a comparatively new and, at that time, not wealthy land.

Further south in the Carolinas, a local climax was reached at Charleston in an array of most attractive and splendid dwellings. Here again a still different scheme of house often obtains: narrow fronts and superimposed side piazzas shut off from the steps to the street by a gate and with the court yard at the side entered by a driveway, interrupting the pavement of the sidewalk, while behind the imposing gates one can still imagine the rich full life of the palmy days of the city, when everything ancestry and money could furnish furthered a complete life.

How extraordinary it is that each locality should have features which, if an observing and discriminating person were let down in a side street without knowing his whereabouts, a glance would enable him to tell within at most a few hundred miles, his locality. And yet, these tell-tale features, this subtle and illusive atmosphere is created by an individual use of certain details and *motifs* well known to architectural students, and the wonder is that they should appear so very different in their local treatment. Each locality differs, sometimes widely, from its neighbor, and yet they all are, as Arnold Bennett says, "utterly dissimilar from anything on the other side of the Atlantic." How futile it seems for us not to retrace our steps and investigate, study



MIDDLETON HOUSE, BRISTOL, RHODE ISLAND
 "Utterly dissimilar from anything on the other side of the Atlantic."



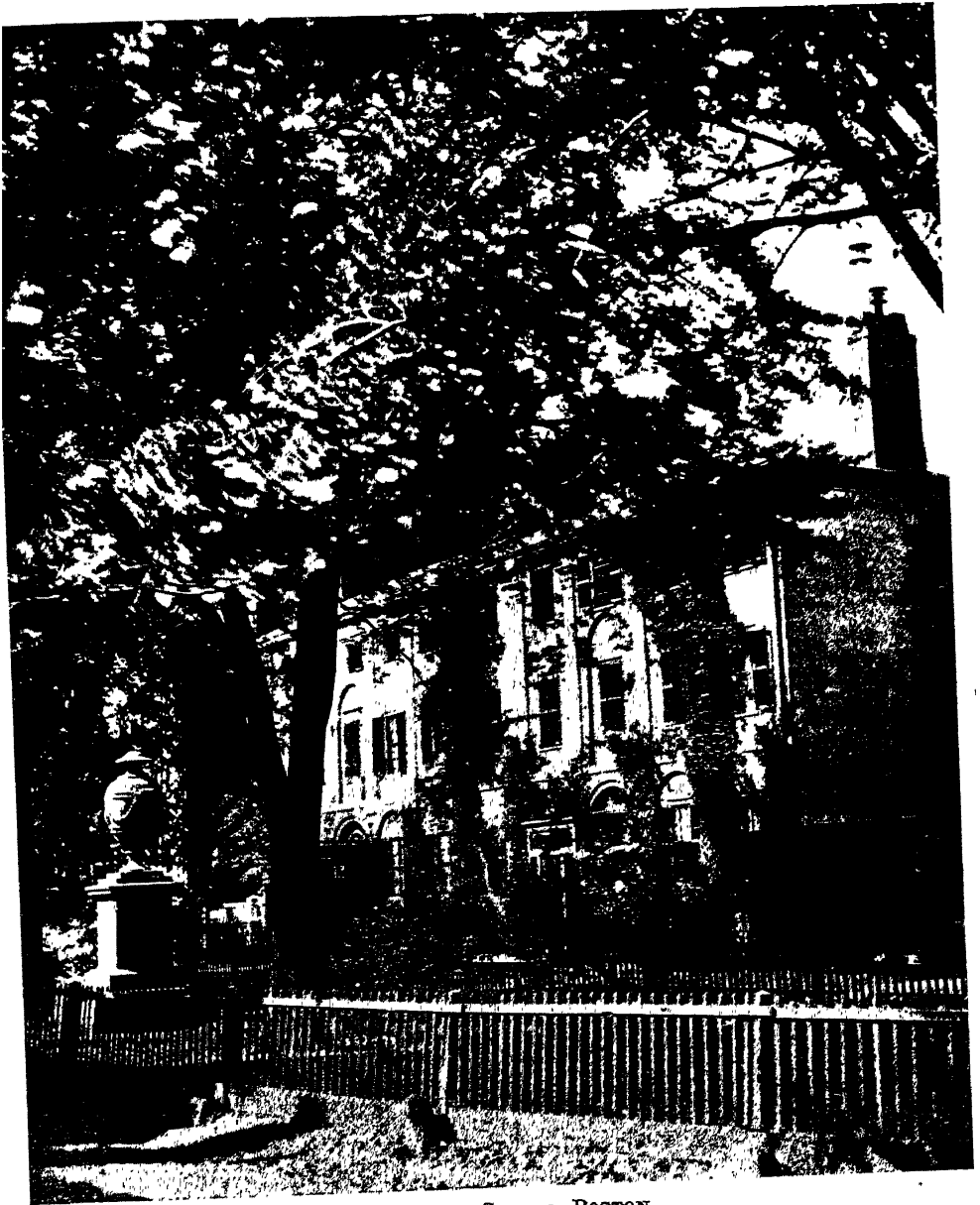
MIDDLETON HOUSE, BRISTOL, RHODE ISLAND
 THIRD PERIOD

and experiment in these well-defined paths of early efforts of house-building which came to an untimely end.

Students of that acknowledgedly preeminent foreign architectural school, to attend which even a short time gives the practising architect a certain prestige, may contend that the Colonial style, if they deign to notice it at all, is a dead letter; that the days which produced it are passed; that with these the style lapsed; that it is pertinent for us to now turn our attention to new forms expressing new ideas and standards of living. And what do they give us as examples of this spirit which should stimulate us to these new expressions? To take an extreme and blunderingly arrogant example no doubt, and yet one which is not alone, there stands on an important street in our greatest metropolis an example of such hideousness in "home" building as to elicit from the guide of a sight-seeing automobile recently the megaphoned and well-merited announcement: "We are now passing on our left the house of Congressman Snark—one of the seven blunders of the world!" And truly one wonders what degree of unrest its author intended to depict. Certainly if he intended to show that hideous phase of social unrest which may be largely produced by the vulgar ostentation of too many wealthy people, the architect has admirably succeeded; and it may be that the clever depiction of such phases of our present-day life is a mental and intellectual performance of no mean ability. An architect may well subscribe

to many forced features suggested by his client; and if he does it with interest and good grace, can make the house much more the individual expression of the owner than if he gave free rein to his own preferences. By using the preferences and limitations placed upon him by the client as a mental stimulus, the architect may turn out something which he might not at all like for himself but which, while expressing the owner and his aspirations, he can probably save from being an eyesore to his fellow-community members, and have the satisfaction of having accomplished a difficult thing, in which the mind had that exhortative effort which lifts work out of the humdrum and keeps one alive and alert for new problems.

Our streets are rapidly becoming a compendium of all known architectural styles which are in the least adaptable to our requirements or fancied needs, and the suburbs and the country districts contiguous to the large cities flower forth in almost everything except Norwegian and Japanese, and even these are not entirely without examples of adaptation. For one moment the object of attainment seems almost realized in the Italian villa adaptation, so cleverly done by some of the architects and fitting more or less well certain sections of the country which remind one strongly of Italy, until the wind changes and veers to English Domestic Gothic, when the discovery is made that this style bristles with difficulties for a really sympathetic rendering, chiefly on ac-



FRANKLIN STREET, BOSTON

Planned by Charles Bulfinch, Architect, in a formal curve, the center building being the Public Library on an arch over Arch Street (about 1800?).

count of cost, only to be pushed by an intruding tornado of the persistent and ever recurring Classic adaptation, resulting in unhappy-looking homes, too often confounded with the Colonial which in its purity seldom has the two-storied column—Mt. Vernon, the notable exception—notwithstanding, although there are a few other notable exceptions. But it is a most common occurrence to find people erroneous in this detail, as even a Western college professor wrote a while ago a chapter on Colonial architecture in which all the approved illustrations seemed to be of the Grecian temple adaptation rather than the true Colonial.

The value of continued effort in this, our own style, is well evidenced in the beauty of the photograph of Franklin Street in Boston—and the spell was similarly continuous in other parts of the town before the great fire of 1870, as in Colonnade Row on Tremont Street. These examples, and other sections of the town, must have reminded those who had seen it, of the beautiful city of Bath, England.

A man of considerable note in one of our leading universities is purported to have made the assertion that the Craigie-Longfellow House in Cambridge was “the only gentleman’s house in America.” Again, an architect of undeniable ability and of great enthusiasm for the Colonial style of architecture once remarked in printer’s ink that the only enduring house for a gentleman to live in in America was one of Colonial design—presumably either new or old!

Men of note have often ventured remarks when stepping outside the range of their own special vocation which seemed foolish to others who, with a technical knowledge of the subject, felt themselves also capable to judge. A monomaniac architect may be pardoned—in this case should heartily be, as he has proved himself possessed of useful ability of no mean order—if his enthusiasm leads him to state his individual preference in rather strong language. Rumor adds that the remark brought a deluge of opposition in the form of missives couched in equally positive terms, and evincing a more catholic view.

The Colonial type of house is not for every one. For this much thanks! The houses of our forefathers bespoke a fearless honesty characteristic of themselves,—a lack of pretence and sham, but with a diffident expression of a love for the beautiful which, if somewhat severe and subdued, was their rightful heritage, and made their homes express the limitations early forced on them by the country of their adoption. It would, however, be well to-day if the rank and file of our nation could return in a marked degree toward this simplicity and again live a life approximating the sane life of our Colonial forbears. Of course, it would be foolish in the extreme, and a detriment, to forego such modern and luxurious details as the telephone, electric lights and numerous modern improvements which need not greatly disaffect a good, simple way of living, but rather help us to

a longer life and a better. Of beautiful furniture, plate and silver they had enough, and enough was, and is, as good as a feast. Such additional necessities as plumbing, heating and lighting can be added to modern planning without necessarily impairing a rather strict and faithful adaptation of the style, and the more strictly and faithfully one follows the Colonial details of that particular period he may elect to follow, the more surely will the result tend toward that distinction and atmosphere for which we are supposed to be striving.

There seems no doubt that this style is the best which is adaptable to the needs of the better class of our people, that class generously sprinkled through all those divisions of society which range from the very poor (with good taste), through the ranks of the rather well-to-do, to the very wealthy class (still with good taste). This "better" class fortunately seems to be growing in that sense which is a far greater blessing than the mere ability to make money.

We well remember the hospitality extended on an occasion by a household of the strength and character we admire, under a typical New England Colonial roof-tree, a household which we wish, for the good of the country in its children who are to become the citizens of to-morrow, we might call *average*. The pleasantly noisy and hearty greeting of the host-children on our arrival; the afternoon passed partly in a workshop in enthusiastic comparison of various and

invaluable pieces of old furniture, and partly in the woods with the children, in screaming competition of autumn wood-flora; the early evening return to delicious tea in yellowed pink-luster cups by the cavernous old kitchen fireplace; the discussion of books and the production of some valued rareties in that only thing one may "collect" without appearing to have a "collection"; the evening meal, of which the most remembered and most abundant item was bread and cheese—offered without apology and, still better, without apparent thought of apology; and then a too-short evening crammed with good music, good-natured gossip of this or that friend, new vistas opened through conversation in fields of absorbing interest, quenched only for the time by the lighting of candles and the climbing of the steep stairs hugging the big central-chimney to the simplest, cleanest, most sleep-inviting chamber imaginable, but lost almost immediately to view by the overpowering claiming sleep of a healthily exhausted body. It is chronicled with satisfaction and gratitude that these good people, even among these present-day seeming anomalies, preserve that admirable form of self-denial and independence of action which, applied to life, seems likely to further in the children of the family, that strength of moral fiber which we look back upon with pride as the consummation of the desires of our forefathers, whose similar living with the questions of their day furnished the sinews of war for whatever variety of strength they needed when the crucial test ar-

rived. These people too, who entertained royally on the simplest of life's paraphernalia, we were glad to find still insisted they must see and absorb the Rodin statues, the pictures of Monet, Sargent, or Macknight; must experience the thrill of hearing *Die Meistersinger*, Boris Godoûnoff and *Electra*; feel the orchestral heart throbs of Tschaikowski and Mahler; experience the sweet pure tones of Kreisler's violin, or the wonderfully cool liquid vocal power of the marvelous Melba—and yet return easily to that same simple life which at one time produced the mothers and fathers who had the requisite backbone and independence to live the life they knew to be sane, healthful and fruitful of happiness.

Another very different experience was that enjoyed in one of the finest mansions of the land where, arriving strangers although with a pocketed letter of introduction which it was thought best not to use on account of the probability, through too assiduously extended southern hospitality, of being unable to accomplish certain work,—we found that nevertheless, “the house was ours.” The grand old man who was to be our host announced at once that agriculture—his calling—was the finest occupation on earth, and through his happy enthusiasm and specious arguments one of us at least was promptly converted. Obstructions were purposely thrown in our way to prevent us from taking the return boat and an enforced visit of two days was the happy experience of two travel-jaded companions—during which

time—and forever after—the letter of introduction remained unused, the preference being ours to continue in the path which mutual sympathy and understanding had opened. In that time we became as of the family. There was a certain studied and courteous disregard of our presence on the part of the family and servants, which is the acme of hospitality. We came and went about the vast historic plantation; investigated the sadly decayed enclosing walls of the ancient flower garden; sketched the wonderfully varied post finials; photographed the beautiful iron gates; enjoyed the unwonted number (not far under a score) of people at the table; consumed their delicious waffles and honey, and slept in generous four-posted bedsteads in spacious and beautiful chambers. And we had been strangers! Can such people ever realize what hospitality of that kind means to men from out of the frozen north? Peace to their ashes.

CHAPTER II

THE PLAN AND THE ROOF

THE intimate analogy between the plan and the roof demands that they be treated together, and it is an entirely wise procedure to do as Dean Swift had the Lilliputians do in their building schemes—begin with the roof and build downwards! If one stops to consider what he wants his house to look like he will be surprised to find how much the affair pictured in his mind is the result of the roof. If the layman makes a plan himself, nine times out of ten he will be disregarding entirely in this plan the shape of the roof which is to cap it, expecting that by some trick of legerdemain the architect or the builder will be able to get him out of his difficulty. No such miracle will be performed, however, and a plan filled with an abnormal variety of projections will surely lead to one of those architectural aberrations which are filling the land largely as the result of ill-considered planning, aided and abetted by further lack of knowledge of the subject in mass, proportion, fenestration and detail.

“Be sure you’re right, then go ahead” is a very good building axiom. The plan is of utmost and first impor-

tance—the “be sure you’re right” of the building proposition. It is many times easier to adjust floor areas, features and proportions on paper, than later when the scheme is laid out in actual building operations. And herein the person who has not the ability to picture and read plans—and there are many such—is at a decided disadvantage. To some the process is a sort of natural insight. To others it comes through study: the use of the scale or the two-foot rule and the transference of features from the working drawing to the imagined bare ground. To still others, fortunately few, the ability to read plans, through some perfectly natural defect of this particular kind of understanding—not for an instant however to be compared with usual forms of dullness of comprehension—remains an enigma, and in a few instances so remains in spite of close application and a desire to acquire an accomplishment which, in its workings to them seems closely akin to magic. In most instances however the fascination of picturing things from plans—if there be coupled with it a moderate degree of imagination and interest in building—can be acquired by the simple process of transferring from the paper plan the living-room which may read 16 feet 0 inches by 20 feet 0 inches to an actual space of that size on the ground; and marking out next to that, perhaps, the dining-room 20 feet 0 inches by 20 feet 0 inches; possibly the half octagon-shaped conservatory out of that—adjusted with a little

greater difficulty; and next to the living-room the staircase-hall 10 feet 0 inches by 30 feet 0 inches maybe, leaving the matter of stairs, as indeed many a more adept person has to do, for a later grasping. By such easy steps the reading of plans, which is to many a closed book, may become a pastime as absorbing, if one has great interest in building projects, as to the skilled musician is the silent reading of the score of an overture. Even to those who read plans easily there is a fascination in venturing forth on the proposed building site armed with stakes, string and a generous bag of lime (flour and meal have been known to serve similarly in this wasteful land) wherewith to indicate dividing partitions between the various rooms which it is hoped will ultimately be covered by the actual walls of a home.

If a country or suburban house is being planned it is not too nice of discernment to begin with as broadly schemed and well proportioned a lawn as possible, which may be overlooked from the house, and, as well, discreetly show the house to advantage from the street—as is often done, perhaps usually, in England—home of homes.

One immediately recalls however, numerous places where such is not the case, so varied of treatment and happily individual are the schemes of placing and arranging the houses of the English. Frequently their houses are approached through trees or shrubs—almost never across a sunny space of lawn. Even the proportioning of trees selected for

planting is important, as there are many small growing trees of perfect shape and color of foliage. American lawns, if not lugubrious in their first conception, often become so by senseless planting of abnormal weeping trees, variegated leaved shrubs, usually (as the observant and sensitive Japanese decree) abominations—and that vastly over-rated tree, the purple beech, which, a mournful blackish color for five months of the six it is in leaf, horribly upsets the values of many green trees.

The windbreak of evergreens is also an important consideration and here the trees may be, if necessary, planted thickly in close military formation—but in small places this important feature must be reduced to an evergreen hedge—which can do wonders in offering a lee wall for early spring enjoyment as well as ameliorating the cold blasts of winter.

Stone or brick walls either as a dividing line of property, or as an accessory of the garden frankly brought in for beauty of texture or color, are invaluable in certain positions. The gray of most stones forms a captivating background for all sorts of flowering and growing things; and even brick is, for all green and for many light tones and yellows, an acceptable material, especially if built of the rougher and more varied bricks of the kiln and with wide joints of gray-white mortar, when the wall takes on a grayish “bloom” which is a totally different affair from that obtained by the use of smart red bricks and red or black col-



LORD FAIRFAX HOUSE, ALEXANDRIA, VIRGINIA

Triple windows first floor unusual, as is the central third-story window.
Beautiful garden wall.

ored joints. In Annapolis some of the garden walls of the finer residences while high enough to prevent a person from looking over the top are rent with vertical apertures from near the coping to well down toward the base, freely offering peek-holes for prying eyes from without with only the compensating gain of cooling the garden wall somewhat under the hot suns of summer. An altogether charming street-wall is that shown in the photograph of the Lord Fairfax House in Alexandria, Virginia, where the brick piers at intervals divide into well proportioned panels a white plastered wall over rough brick. This is a well-nigh ideal wall, offering surfaces agreeable to almost any vine and most



GARDEN WALLS AT UNIVERSITY OF VIRGINIA

Constructed the width of one brick—for economy of material—in this form. charming when draped with the dark green of English ivy, where the rigors of our winter climate allow its use.

Another attractive wall, largely because of its unusual form, is that serpentine division between the various gardens back of the professor's houses and dormitories of the most interestingly schemed early group of college buildings in the United States—the University of Virginia. Because the land is owned by one corporation, the wavering division line between the various portions of the grounds is of negligible consideration; but as a device of division between properties of various and possibly refractory owners, or where property by its position might become valuable to develop on

straight lines, such delightfully irresponsible looking boundaries might become awkward. In a garden entirely on one's own land, it would supply exposures full of limitless possibilities. Hardly a plant is there not out of its latitude, but could find happy protection in some of its concave windings or the right exposure in some outward-swelling of its sinuous length. Its form is said, however, to have been determined under the more prosaic exigency of expense, it having been found the structure could be built more cheaply in this form than in that of the usual straight line, because the curve gained such strength that it was possible to build it one brick in thickness. One thing to guard against in this sort of construction is the possibility of viewing it from above where its thinness would be so evident as to lead to a feeling of discomfort, but on a level stretch and of commanding height, it would make an ideal wall, as to form, for the garden.

Exposure is of vital import and primary significance. What rooms will front toward the sun and what toward the prevailing breeze; considerations of air-drainage and draughts in valleys and wind blasts on hills; the weighing of this and that claim of interior arrangement, whether the entrance shall be cheerfully in the broad sun as for example, in the Longfellow and Lowell houses in Cambridge, and Westover, on the James River—or relegated to a side of

the house less desirable for other rooms, are all questions to be weighed carefully.

Would that we might outgrow that absurd feeling that we must put out best foot foremost to the public; that is, that the living-rooms must front on the road or street regardless of sun, wind or other vital consideration. The first settlers, whether more sensible than we in this direction, or only fortunately not too much influenced by a wavering highway, making a street alignment thereon unimportant, frequently placed their houses well. Later generations in rebuilding the barn, if one was needed, were inclined—and this was indicative of most contemporary building operations of our Dark Age of Architecture—to place it so that it either cut off the most attractive view from the house, or, with even more monumental hebetude located it in such manner that the odors from the pig-pen kept the house plentifully supplied with foul smells.

The first impression is an important consideration and the sunnily exposed front entrance doorway may be a potent exponent of what is to follow. The doorway is certainly a good index of the family behind it. It is their portal for the inviting admission of the guest, or the tenacious exclusion of unwelcome visitors—and either attitude is easily expressed in architecture. Oliver Wendell Holmes probably would have had the departing caller retreat down

the steps of a genial porch—the porch remaining genial for the sympathetic guest, and the steps (steps and stairs being acknowledgedly difficult of graceful descent) assisting him to a precise estimate of character as he bowed the possibly boresome visitor down that “inclined plane of conversation,” by which he suggested assisting those awkward intruders who, having made their call, never know when to depart.

A deep piazza shading the entrance doorframe has an uncomfortable feeling for the arriving guest. The piazza is for out-of-door living purposes and the guest does not feel like intruding, or running the risk of intruding, on family privacy. A porch—not too large—is a comfortable prelude and index for arriving friends and, if the climate is a severe one, it can be glazed in in winter very easily. This does away with greeting guests with that wet blanket—the *vestibule*—one of those features the invention of which must be attributed to the Evil One himself—and, furthermore, stamped as one of his most triumphant machinations. To be ushered into one of these narrow boxes—they are never generous—with painted walls, a hard seated chair and a glistening umbrella stand, is a trying moment for the visitor, and he is entirely excusable if he turns, flees, and cannily fails to reappear.

If the owner has imagination it is likely to show at once, and if his imagination is *too* great—and he is lacking in poise and simplicity and technical knowledge of what to do and



Courtesy of G. D. Seymour.

PORCH OF THE BRISTOL HOUSE, NEW HAVEN, CONNECTICUT
BUILT ABOUT 1800

David Hoadley, Architect and Builder.

The leaded glass between the large leads is new.

how to do it—it is more than probable the plan will be derogatory in its operation toward producing a satisfactory ensemble. Useless rooms of varying heights; badly placed fireplaces and doors; irregular fenestration if the elevations are to be of the formal type of house, and too great formality and inelasticity if of the early and picturesque kind, are equally operative toward non-success in Colonial work. In a house of the formal type, chimnies cannot protrude in haphazard disregard; and straight-laced symmetry is equally inoperative of picturesque attainment in the first period of Colonial work. That the exterior is so largely the result of the interior arrangements is a stumbling block hardly realized by the owner until late in the game of planning. Also the difficulty of obtaining what he wants is then likely to be borne in upon him with the knowledge that it is impossible to have large rooms and plenty of them without having the house assume proportions which require a proportionate depth of pocket to consummate. A small house and plenty of room is not possible unless the ideas of the owner regarding space are, to say the least, modest.

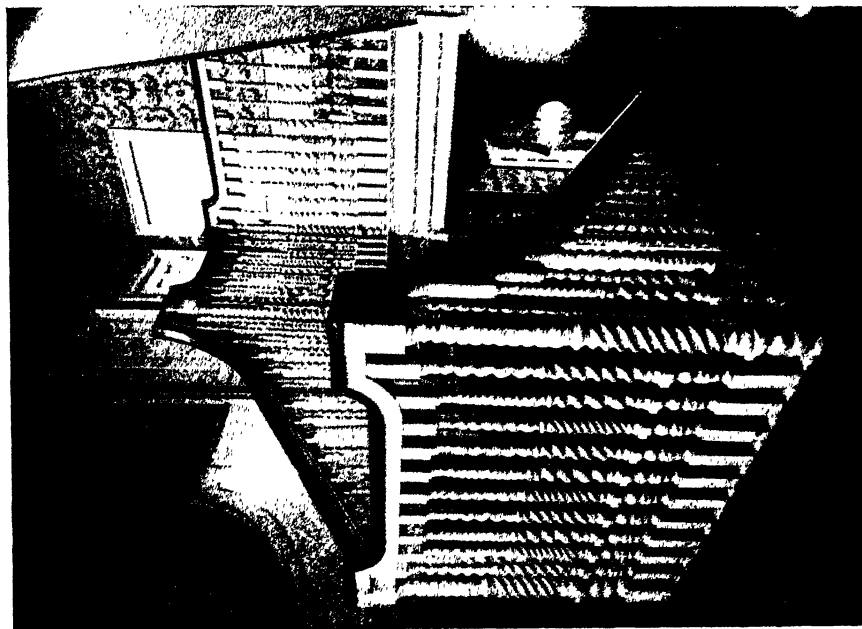
That the owner should have positive but possibly not immovable ideas as to plan, should be a highly desirable condition. Why should not the one who is to occupy the house feel positively his desire for a square library or a rectangular one?—for an oval dining-room or an octagonal one?—for a circular staircase or a straight one?—an elaborately



Negative by Frank Cousins.

WATERS HOUSE STAIRCASE, SALEM, MASSACHUSETTS
THIRD PERIOD

The last note of grace in the simply detailed winding staircase.



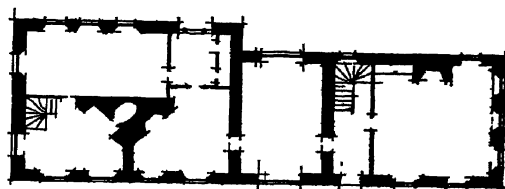
WILLIAMS HOUSE STAIRCASE, JAMAICA PLAIN, MASSACHUSETTS

The richest type of Second Period staircase detail. Note wainscot ramping with the stair-rail.

detailed one like that of the Ladd House in Portsmouth and the Longfellow House in Cambridge, or one of simple grace like that of the Waters House in Salem?

Some think more of the exterior and the effect they shall make with it on the passing world, but the majority—the right thinking ones—care more for that interior which shall help them to live their daily lives in happy vein. This extends from the plan, which should be convenient for carrying on the work of the house—for none seems to find the “running” of a house exactly easy—to the interior finish, whether it shall be gay or grave, formal and impressive, or simply modest and homelike. Some build for show—both interiorly and exteriorly—building a house which shall “open up well,” suggesting the half-shell of the vacuous oyster, intending to “entertain” and then perhaps never accomplishing it—finding they have overlooked that first necessity—the acquirement of those rarer personal qualities which refuse to be whistled to. This class, it cannot be denied, the Colonial style can be made to fit more or less well, for the third period—and also the second—have numerous examples of impressive elegance. The beautiful staircase halls of the Ladd House in Portsmouth and Carters Grove Hall on the James River offer as fine examples of dignity and elegance as are required for their purpose. The drawing-rooms of the Philipse Manor House in Yonkers and the Bull-Pringle House in Charleston are of as

stately stature as need be called for. The porches of Homewood in Baltimore and Soldier's-Joy in Virginia need no apology as footings for welcoming the coming and speeding the parting guest. Finer chambers should not be needed than those of the Craigie-Longfellow House in Cambridge or Westover on the James—and the details of all are in harmony, as a background, with the most lavish hospitality.



Plan of "Wyck"

But it is the style *par excellence* for us to use for the domiciles of that vast and happily growing class which require moderation in everything in their houses except cheer and comfort—and these are easily checked if such an abnormal condition arises as to require their suppression.

The plans of the early houses being given elsewhere under the caption of the First Period—they being even more than usually an integral expression of exteriors, but little need be said here regarding them.

In some of the old houses the plans have been a natural growth and in considering a few of these, that of Wyck is most prominent. In this house the end furthest from the street is the oldest, and had simply three rooms and a stair-case-hall. Later another small house was added toward

what is now Main Street in Germantown with staircase-hall and large room, and the driveway continued to pass between the two houses—which driveway space was finally filled in, and the houses connected. It is quite possible that the present large glazed outside doors on either long elevation of the house were suggested by this driveway—but what a fortunate suggestion! Heavy solid outside doors open outward and fasten back against the house, and glazed doors, opening in, take their places when a flood of sunlight is desired.

“Wyck” is the Welsh word for *white*, a fortunately appropriate word for this perfect piece of work.

The whole house seems to be the perfection of adjustment, its great length, absolute simplicity, beautifully scaled windows—their satisfying division of glass—the perfectly detailed doors and shutters—and finally that fortunate lightly spun trelliage with just the right amount of green growth upon it, makes a soul-satisfying domicile. If William Strickland was the one who pulled these architectural fragments into the charming whole he proved himself worthy of his task, but judging from the character of the detail this must have been done long before 1824, when he was architect for certain alterations, unless he had the insight and discretion to use similar details to those he found, even if they were without the period in which he worked.

Judging from the numerous houses the Father of His



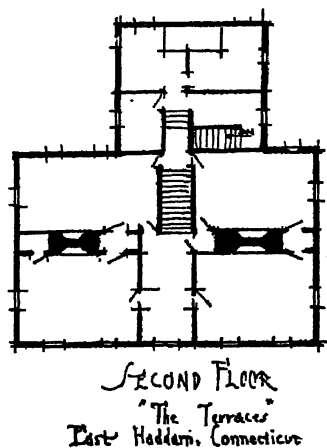
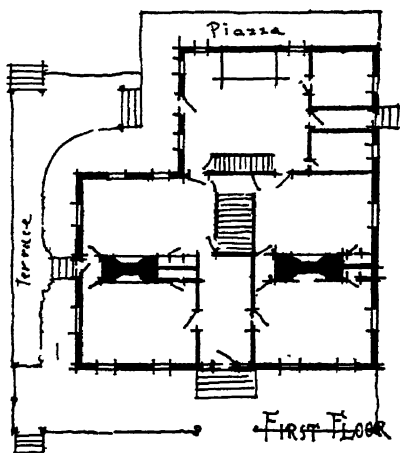
ROYAL HOUSE DRAWING-ROOM, MEDFORD, MASSACHUSETTS. SECOND PERIOD



BRICE HOUSE, ANNAPOLIS, MARYLAND, LIVING-ROOM
SECOND PERIOD

Showing paneling in Southern Colonial manner. The cupboard at the right was Colonel Brice's toddy-closet, and Washington was frequently entertained.

Country visited—the number of beds he slept in, and the number of mirrors he looked in—he must have been the original “Great American Traveler.” However, we cannot be too thankful that he was always given the best room in the best house in town, and it is a satisfaction to know that his eye was alert to the beauty of his surroundings, while he



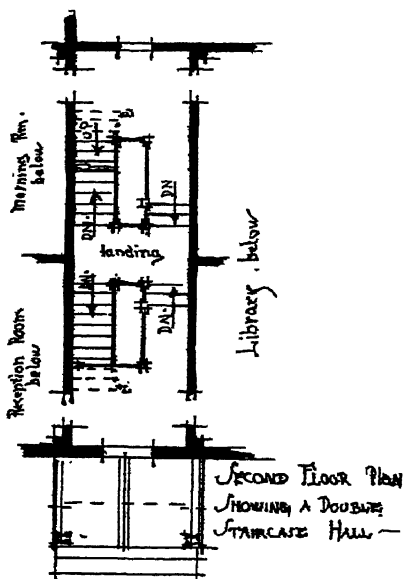
was at the very minute sorely tried and harassed by questions of prime import and often, as well, by disappointing and inefficient men. So it is remembered with the greater interest that he called the Governor Langdon House in Portsmouth, the finest house in the North, although this was after 1784 (and it is hoped he straightway visited another and better)—that he approved of the toddy-closet of his friend Col. Brice in Annapolis—and that the contents hidden behind its strongly paneled doors cheered his heart on the occasion of his many visits to Annapolis.

An interesting variation from the common form of staircase in the center of the house with rooms on either side, and sometimes with others similarly placed at the rear, is the plan of "The Terraces" at East Haddam, Connecticut. Here the one who planned, simply entered a rather long room from the street having no visible indication of a staircase—this important part being "unfeatured" and gaining some advantage thereby, but at the same time losing the advantage of a legitimate point of interest and enrichment. The hall furnishes beautifully, and serves as a passage to the various front rooms. The stairs both front and rear are enclosed back of walls. The rooms at the rear out of which piazzas open, including the captivating kitchen, command wonderfully fine views of the river for miles up and down the country, and this is an instance of where exposure, view, and family needs have been happily wedded into a charming domicile, where it is now possible to receive refreshment after dusty drives in a flavor quite like the quality of the better Inns of England. Epaphesdital Champion (not the name of a plant, but of one of Washington's generals) had it built in 1794.

Its architect was a Scotchman of the name of Speat and his workmen—brought with him—were English, and as might be expected the total outcome is rather more Georgian than usual. Still in crossing the Atlantic, and building in wood, it immediately gets a New England flavor, although

its details lack those differences usually so evident in New England work of this period.

The importance of the staircase and its adaptability to changing requirements, often through necessities of plan and still oftener through the desire to enrich an easily varied

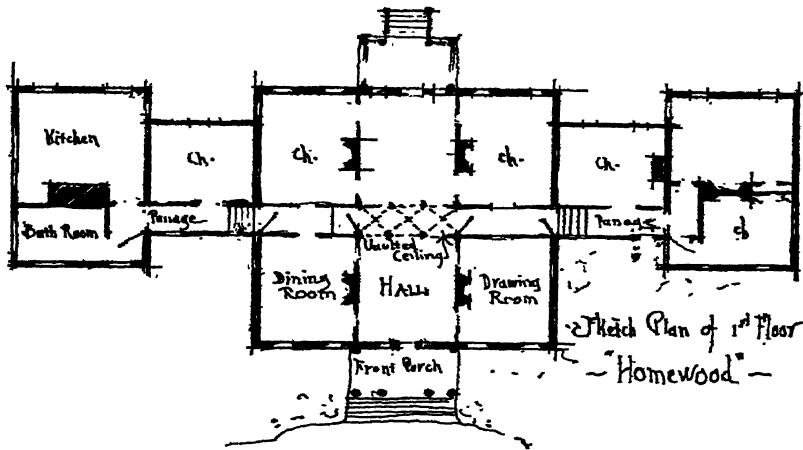


feature, has led to a great variety of examples in plan as well as detail. A most attractive scheme occasionally encountered in country houses, is that of the double staircase by which one mounts by one staircase running from the front entrance and one from the garden side—to a common platform two-thirds the way up or more, and from thence by short runs front and back to the second

story. It is a sensible plan and most attractive if there is sufficient depth to the house to do it without effort.

The most beautiful staircase hall in the North is that of the Ladd House in Portsmouth, built about 1765. It occupies the entire center and front corner for half the depth of what is a deep house, the staircase itself occupying the further diagonal corner from the entrance door, and arriving at a landing before turning toward the center of the house—allowing a chamber over the front corner of the

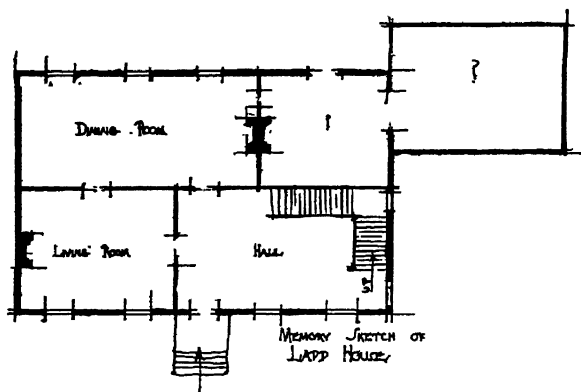
house—and further allowing the soffit of the second run of stairs, fully exposed toward the visitor as it is, to be beautifully treated by an enriched panel, elaborate moldings and carving. On the landing is a beautiful round arch window with flanking pilasters and inviting window seat. 1765!—and nothing better in the style has been done since! The



remainder of the house plan has simple charm with the sunny dining-room occupying the rear with an outlook on an old garden.

A plan probably unchanged, is that of Homewood—that gem of the first water in Colonial work of the third period, built by Charles Carroll of Carrollton for his son in 1807—having an interesting and thoroughly Southern type of plan—with main house and two wings. With the service commandable at that day it was not impossible to have the kitchen at the extreme end of the house and the dining-room some

distance from it, and up several steps—the plan smacking more of English prototypes than does the elevation, which is entirely unlike that of any similar house one can recall in England—that land which to us seems possessed of extraordinary surety of service. There was, a few years ago, a house of similar outline in Cincinnati evidently inspired



by this example. Bountiful and ample porches are at the front and rear of Homewood, the latter evidently for private family use much like outer living-room piazzas of to-day. In fact these porches were without doubt made for this purpose, as they seem to be rather large for the building. There is, too, the dignified entrance hall directly from the front porch—and the rear porch has also its living-hall directly from it—while a small cross hall runs between the two (with beautifully groined vaulting) from end to end of the main house, descending steps at either end to chambers at slightly lower levels in the small ells. It is the typical

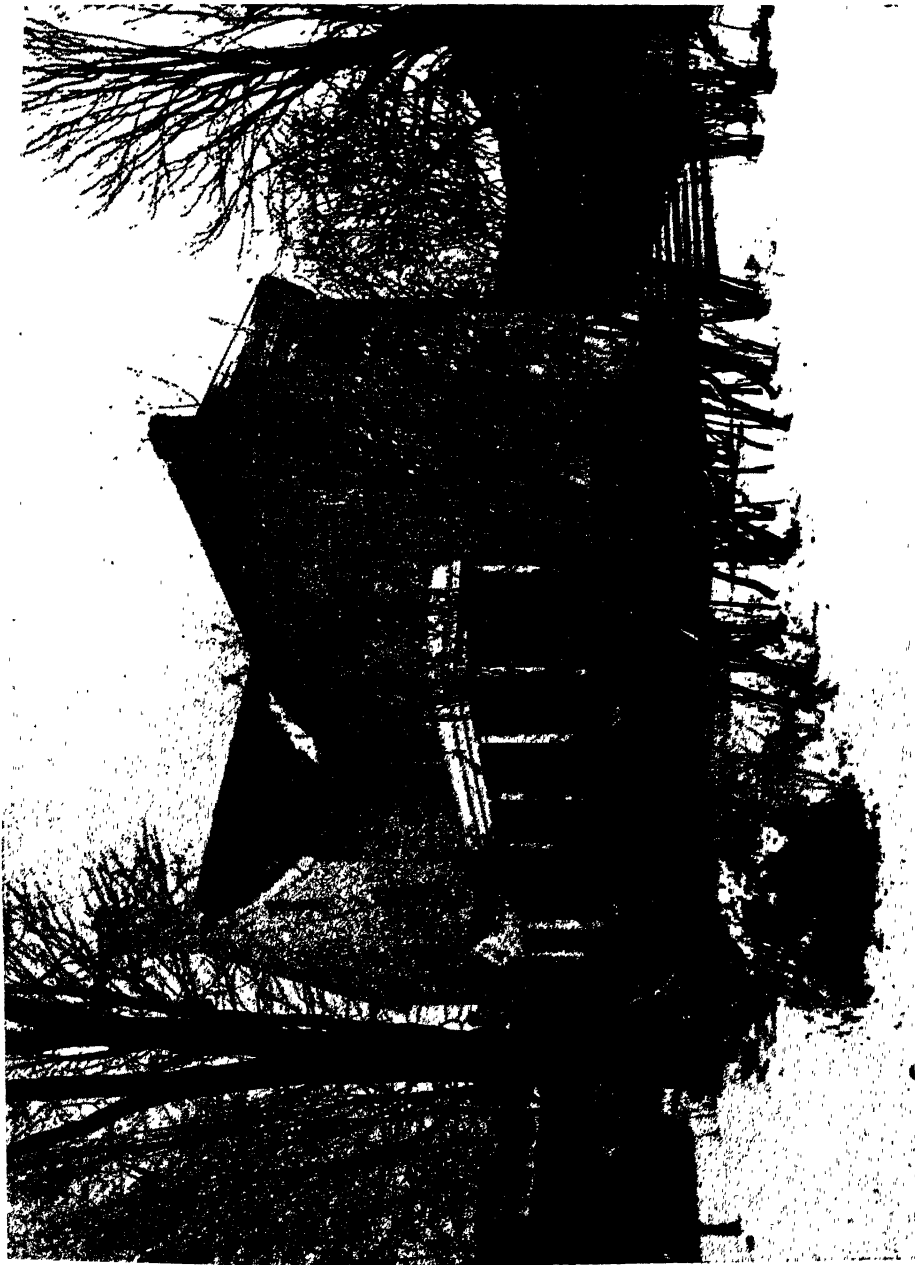
Southern plan in miniature and everything down to the minutest detail is scaled down to fit it. Fortunate is the city and the institution which has fallen heir to this treasure, for the country could ill spare the once threatened loss of it.

Relative to the placing of the rooms of the house it is of course better in this section of the country to face the house south, or preferably southwest toward the prevailing breeze, and as the sun rides high during our hot summers, much sun does not enter the house directly if facing this way as might be supposed, and what sun there may be entering the rooms has its effect abundantly offset by the prevailing breezes. It might be well, too, to speak of the advantage of keeping the trees away from the house in order that the sun and the breeze can both enter freely. The total effect on the interior as well as the exterior is immensely in favor of this course. A densely shaded front of a house is depressing, if not positively unhealthful, and with blinds and awnings one can temper the light and sunshine even if the exposure is almost glaring.

The position of the entrance or staircase hall, of course, would depend on the location of the other rooms, as it must be used as a connecting link, and in such a way that most rooms can be entered from it direct, without passing through another. It is best to make this feature, however, either decidedly large so that it can be used for living room purposes as would be necessary in such a case, or, where there is a

limit to the size of the house, suppressed to such a degree that it is simply a staircase hall and nothing else. One regrets saying this, as at once there flashes the remembrance of a most charming Cape Cod cottage which for some reason had a long hall the entire depth of the rather wide house of its kind, to the ell, and which was wide enough to furnish, the stairs being recessed at one side. As one entered, the effect of the attractive table and mirror—which combination should always be near a front door—and in the distance beautiful old furniture in the way of sofa, low-boys, card tables, tall clock, and high-boy, was fascinating in the extreme. Added to this the quaint landscape paper and this feature in a modest cottage was hard to excel for individuality.

The living-room should have the best exposure toward the sun and breeze, and a most desirable item is that of a fireplace well away from doors or passages to other rooms, which will allow sitting space about this indispensable feature, large enough for the family. A view, of course, is desirable but sun seems indispensable, and some living green within-walls seems equally indispensable, while if flowers can be added, the effect of course is still more homelike. If the family is large enough and fortunate enough to produce members of musical proclivities, the piano—and anything short of a “baby-grand” ought not to be tolerated—should be given such prominence as to lead these musical members to strive for high standards. Certainly an “upright” stuck in a dark



REAR OF GOVERNOR OGLE HOUSE, ANNAPOLIS, MARYLAND
An octagonal-end bay with steps to garden from garden room door.



Negative by Frank Cousins.

REAR OF CHESTNUT STREET HOUSES, SALEM, MASSACHUSETTS

It is possible to have *large* bays—round, segmental or octagonal in shape, but small ones do not fit the style well.

corner has a dull-thud feeling of suppression, and no one can be expected to become proficient in its use; but with a "grand" drawn up to a window with a good light on the keyboard in an attractive room and the instrument kept in tune—then we may expect an atmosphere conducive to growth, and that fearful hum-drum period of attainment ought to be shortened measureably.

The dining-room would be preferably placed with a south-east exposure perhaps, in order that the sun may enter the room at breakfast time—that questionable period when, if the house is in the country, the hour is apt to be one of uplift, but in the town one of depression. This latter possibility can be somewhat guarded against by having an alcove or bay with a small breakfast table close to the window. By "bay" is not meant one of those small affairs which seem a concomitant of the mansard roof, but a generous large affair like that at the garden-end shown in the Governor Ogle house in Annapolis or the beautiful large circular bays of the rear view of the Salem houses. The dining-room of course should have placed next it the serving pantry and the kitchen beyond, this in order that there may be at least two doors between the noise and smell of the kitchen and the desired quiet of the dining-room, but without resorting to that promenade which is so frequently found in English houses whereby the entire house is traversed in the operation of delivering the coffee on the breakfast table. The kitchen

entrance and the pantry can be on the least desirable, coldest, darkest side of the house, this being an entirely proper location for it.

The library is a room of which much can be made, and if it is a room for work, a north or northwest exposure is agreeable on account of the light in this position being better for the eyes. Of course a pleasant outlook is desirable, although not indispensable, as in most families with us this room is used more in the evening than during the daytime; but a generous fireplace seems almost a necessity here to offset the lack of sunshine. Bookcases running to the ceiling if possible, and filled with the heterogeneous collection one accumulates to-day (although we may have a sneaking fondness for "sets" in fine old bindings) form decidedly the most agreeable furnishing that can be found for any room. But those cold repellent bookcases which are glazed, and prevent one from rubbing against the tomes are decidedly another thing, and if one loves books care will be taken that they are not veneered by this, in such position, goose-flesh producing medium. Books everywhere give a comfortable home-look and small bookcases discovered in the hall, a back passage, or even the dining-room if managed aright, are decidedly pleasant to behold.

These then, are the principal rooms required by most households, to be simplified by omissions if the scale of living intended be modest, and amplified if the owner has acquired

enough of this world's goods to allow him to saddle himself with an entourage for the operation of which it will be a constant race to see whether the house runs him or he runs the house; for the cares of a large household so quickly multiply that even if a person has the wherewithal with which to expand to his heart's content, that other person is more fortunate who can simplify his life to such an extent that the cares of a large household can be kept under and the time otherwise necessarily absorbed here, be devoted to other things. Some may want in addition to large chambers, each with its own bath, a dressing-room or "boudoir," and it has not been thought by some too great a refinement of life to have entire suites for guests furnished in such æsthetic colors as cream and lavender and other wishy-washy combinations by which to impress guests with what they probably consider a sincere extension of hospitality.

A conservatory is a delightful addition to a house, and this can be reduced to a small "plant-room" in much the same way that small libraries are now more modestly called "book-rooms," but the all-important thing in the elaboration of the scheme and additions of many rooms is to keep the whole as much as possible under one roof, or, if it becomes large enough, to have extensions also covered with simple roofs. A court-yard effect formed by ells much like the rear of one shown in the Portsmouth sketch would offer a great amount of exterior wall for windows, the multiplication of which is

however the bugbear of our American houses, the constant puncturing of outside walls with this frequently overdone feature tending to destroy the scale.

The matter of roof being of extreme importance—being in fact of as great importance to the house as the hat to the man, whom it is said to “make,”—too much care cannot be used in determining its lines. The first type of roof of sharp gambrel, of which the central part of the Fairbanks house is a good example, has, in order not to make it *too* high a feature, to go over a rather narrow plan. This pronounced peak with slight overhang of cornice on the front and extending or breaking into a long lean-to at the back, makes a most picturesque outline. Where the house became wider, even although at a very early period, this roof was lowered as in the Pierce-Little house in Newbury, and this is shown in late examples of the first period like the Goodhue house in Danvers, most picturesquely supplemented with the plaster-cove cornice, which cornice had a somewhat larger overhang than usual at that time. The gambrel-roof seems to have been used from the earliest period in the north through the period of the Revolution, during the latter part of which time it was most pronounced in its frequency perhaps. The first type of gambrel, however, had a very small deck and extremely flat, as in the Craddock house in Medford, said to have been built at a very early period in this form—1650 is the date claimed for it—and another farm-



Negative by Frank Cousins.

GOODHUE HOUSE, DANVERS. FIRST PERIOD. BUILT ABOUT 1690
BURNED IN 1900

Good example of two-story house with lean-to and "clustered" chimney. The plaster coved cornice is a most unusual feature. Porch is modern.



FAIRBANKS HOUSE, DEDHAM, MASSACHUSETTS. DATE, 1636

Original house in center is the oldest in the United States, barring Florida and California. It is the least changed house of any, and is in the family of its original possessors. Gambrel-roofed additions may have been after 1750—perhaps before.

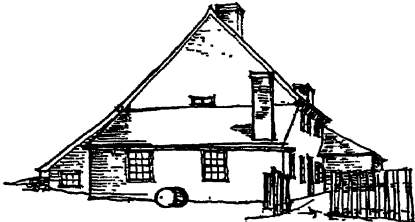
house of wood, on the estate, the frame being filled with "English tile," of the same flat-top gambrel would seem to bear out this claim. Later the upper slope was more pronounced, was boarded vertically to prevent leaks (which must have been a serious draw-back to the use of the early flat ones), and took very comfortable-looking lines, especially in the low story and a half cottages (as in the additions to the original central part of the Fairbanks house) which were most picturesque in exposed locations, hugging the ground closely and looking entirely at home. In the South particularly, the hip-roof, which in the North was perhaps indicative in its use of a later period of buildings, was used generally as in the Chancellor Wythe house, and the gable-end roof, but seldom, as in the Nelson house and further north in the Bartram house. At Shirley this hip is surmounted by another lower hip which, in a square house, results in something approximating the hated "Mansard" of later date, but narrowly escapes it in this instance and is rather picturesque, although it would be tiresome if it were in common use. Some very beautiful variations in roofs are found, especially through New England, where there seems to be a freer treatment of this feature, and the "monitor" roof, a good example of which is shown here in the Winslow house in Plymouth was used in some locations—notably in the "Old Colony" and around Bristol, Rhode Island. This gave a place for windows high up from the floor, which



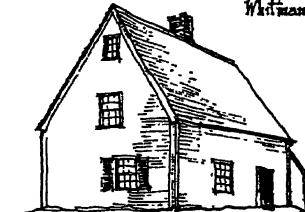
Chatham, "Rainbow" roof
Cape Cod.



Gable-on-hip (main house)
Whitman, Mass.



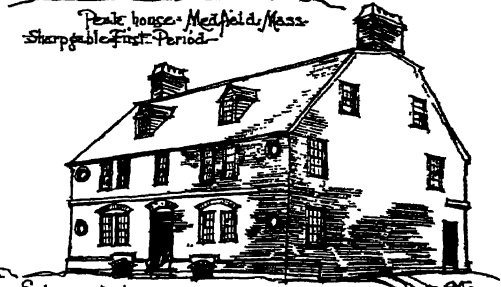
Chatham Store - Portsmouth
First Period.



Pease house - Medford, Mass.
Sharp gable First Period.



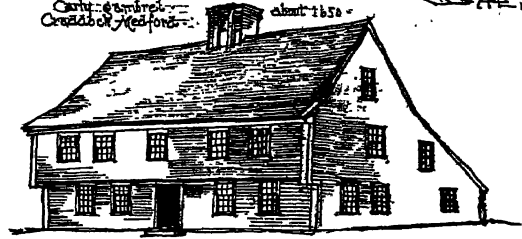
Portsmouth, N.H.
Second Period.



Gentry - Medford -
about 1650 -



Winstow - Plymouth -
Monitor roof - First Period, 1755.



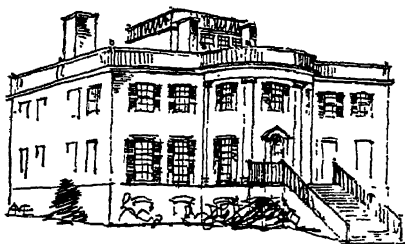
Boardman House 1650. Savage Mass
broken sharp gable and towers.

VARIOUS TYPES OF ROOFS

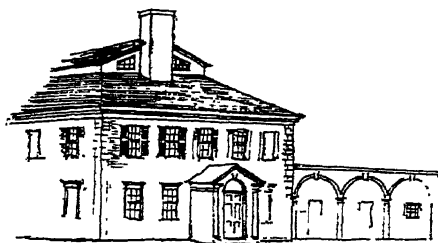
were sometimes in use for chambers but probably were more often used as a resort to cool the top floor of the house in hot weather and to light it adequately at all times, without the detriment of dormers with their possibility of leaking valleys.

This usually was hipped like the roof below, but flatter, and in a few instances the "monitor" has a gable end, and where the house is long enough to carry this feature is quite attractive. Another form of monitor roof with small windows in the upright part is found occasionally on gable-end houses forming an "interrupted gable-end," but this is rare and not particularly happy. The double-hip in which the upper hip-roof is considerably flatter is most attractive and tends to keep the lines of the house low where otherwise, if the main lines of the roof were continued to a great altitude, it might in some instances be rather overpowering, although Westover is a beautiful example of a fine large dignified single hip-roofed capping to a fine house. This question of capping the house properly cannot be too carefully studied, the general effect depending much on the happiness of the solution of the problem, and here the question of cornice comes in as one of great importance.

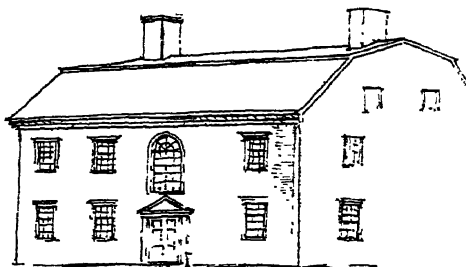
Such well proportioned cornices as Westover and Wyck seem the perfection of adjustment to their respective façades, in one case being enriched and in the other severely plain, but with the proper projection and depth. The tendency in modern work is to make the cornice entirely too large, both in the matter of overhang and the amount of enrichment as well as depth. Such roofs as that of the Governor Langdon house in Portsmouth, with its beautiful deck and balustrade of "Chinese-Chippendale" influence are attractive



*House at Thomaston, Me. - 1794
Third period.*



Andover, Mass. - Second period.



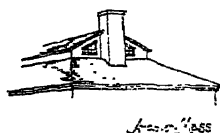
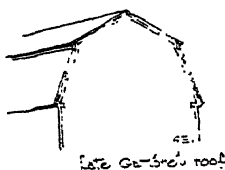
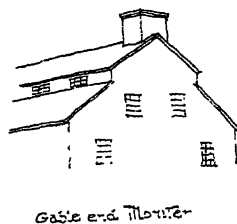
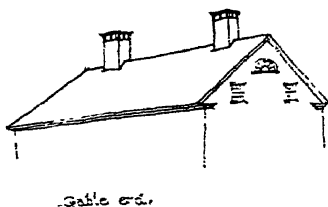
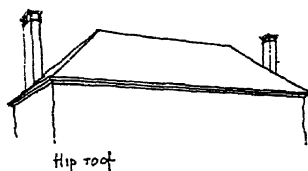
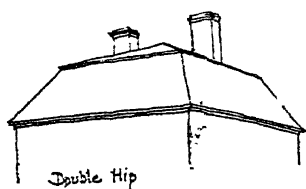
*Pepperill House - Kittery, Me. - (rear)
Second period.*

THREE ROOF TYPES AND SCHEMES OF COUNTRY HOUSES

because of the adjustment of scale to the rest of the building as well as the beauty of the feature itself, and balustrades used as in the Hancock house and Warner house at the base of the upper slope of the gambrel are most effective and pleasing. The balustrade of the hip-roof house, however, is almost invariably (except if there be a deck, as is rarely the case) just above the cornice and very slightly in from the upright lines of the walls of the house, as in the Lowell house, allowing a balustrade to go by the chimneys even if they are on the outside wall.

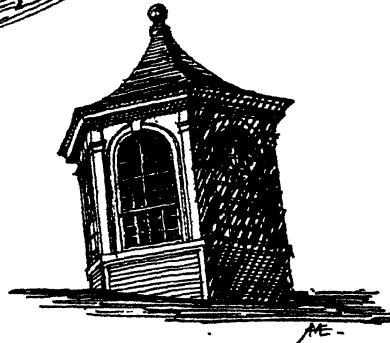
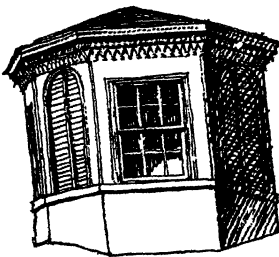
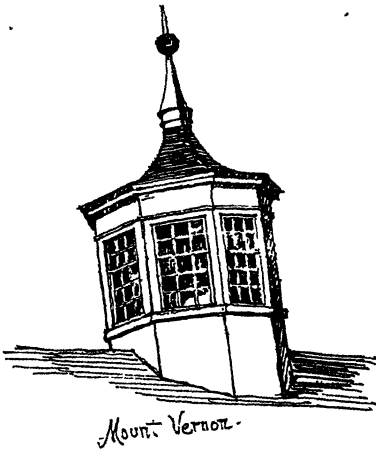
In the matter of cupolas, that other adornment of some of

The Colonial House



VARIOUS FORMS OF ROOFS

the finer large houses, the hexagonal form is much in evidence in the earlier work and the octagon in the Third Period carrying out the general lines of the houses and showing the discrimination with which the builders of the times noted the proper relation and adjustment. These usually, in the roofs of the earlier examples, began with a concave form which in turn was succeeded about two-thirds of the way to the top by a bell-shaped or circular form—this being capped usually with a turned finial which, in the case at Mt.



TYPES OF CUPOLAS

Vernon, terminated in a piece of iron work with weather-vane. In the later houses—those of the Third Period—where the roof was oftenest a “hip”—the cupola was usually of octagon form and somewhat lower in its lines, as in the beautiful example on the Russell House in Plymouth.

On the south shore of Massachusetts Bay and Cape Cod,

there is occasionally to be met with a curious rendering of the gable-end house, always a story and a half only in height, which instead of being a straight gable has slightly convex lines of decidedly picturesque quality. The houses bearing these are said to have been built by ship-carpenters and resemble somewhat the inverted hull of a ship, although curved to a much less degree, but have locally received the picturesque and somewhat sentimental nomenclature of "rainbow" roof. They probably are constructed with at least one purlin and possibly two in the height from the plate to the ridge, the rafters being also perhaps somewhat curved in convex form, to which the boarding and shingling are adjusted.

There is no reason why even in very large houses a picturesque arrangement of roofs cannot be resorted to. Of course the main large roof must be the predominating note and the others should attach themselves in as happy fashion as possible; but several small scaled examples offer suggestions rich in opportunities in this direction. The little house on Christian Shore, opposite Portsmouth, New Hampshire, has a most picturesque arrangement, the roofs of the original sharp gable-roof having been first extended into a "lean-to" on the back, which on account of uneven grades apparently forced them to, without digging away the hill, almost run the roof into the ground. This probably was sufficient for a number of years, and then was added a room with roof

simply sloping one way, which in this instance was made to lean up against the gable end—of course meeting the objection of covering there the windows on at least the first story room of the house. Later an addition was put at the other end of the house projecting somewhat in front of the face of the original house and this addition had a “hip” roof. We have then the four roofs combined into a most picturesque outline. Probably the plan could be much improved—perhaps not—but the possibilities are evident. In the Fairbanks house in Dedham, while the various additions do not slide quite so easily one into the other, and the contrast of the gambrel roof with sharp gable and lean-to are not quite so happy, still the effect is remarkably good. In Whitman, Massachusetts, is another house, much less known, but with a much more pretentious central roof which apparently started out to be a “hip,” but upright windows being desired in the upper part, for ventilation possibly, the ridge was extended until a gable could be constructed as is shown in the accompanying sketch. This is a picturesque roofing very rare but also very sensible and entirely adaptable to many problems. Add to this the picturesque combination of roofs which slide from one to the other in the rear and the whole makes a combination which for pictorial value is difficult to parallel in our Colonial work. The old Barker House in Pembroke, in a township not far removed from this house, now destroyed some twenty years ago—originally built in

1628—had a wonderful array of long lean-to and shed roofs at the rear and side unbroken by dormers or trivial excrescences and picturesque to an extreme degree. The loss of this remarkable example is very great indeed to the surrounding community, but years of neglect and the indefatigable relic hunter accomplished their end, and the house fell into the cellar.

CHAPTER III

THE FIRST PERIOD

IT is a very common belief even among architects that a Colonial-style house means a considerable amount of formality in the way of a symmetrical plan, regular fenestration, unbroken cornice and equally spaced dormers. It needs but little study, however, to discover that there is a wealth of picturesqueness in the treatment of many features and their application to both large and small problems. The value of large effects, like that of attaching one almost distinct building to another, is well shown in the old Fairbanks House at Dedham, Massachusetts, built in 1636, where the original central house of the earliest period with its sharp gable end is added to most picturesquely in the two almost distinct gambrel-roofed houses that amble up to the even more aged original. Cheek-by-jowl they have stood there for over two centuries, while various lean-to additions were conceived in happy fashion. Possibly there was a period when the denizens beneath this most extraordinary collection of roofs looked askance at its weather-beaten, unpainted, bulging sides and billowy roof and wished that their domicile might bear those marks of the greater elegance for

which their neighbors and friends were vying, or thought they were, when they painted the brick ends of their homes, or, even worse, *covered them with clapboards*, removed the balustrades from above the beautiful cornices—stopped up their fireplaces with brick and mortar, and put elaborately patterned “oil-cloths” on their hall floors. Rather let us hope this charmingly picturesque home was appreciated by its inmates; that, careless of the outer world and what it might think, they noted the increasing mound of earth at the sills through which the white violets and purple “spider lilies” pushed their way each spring; that they noted the inequalities of the surfaces of the shingles caused by rains dripping from one to another, heeded their beautiful varying color, and were genuinely regretful when the time imperatively arrived for re-shingling; that they mourned not that their gate sagged and their roof grew wonderfully green with close-clinging cushions of moss, prevented from drying up in the hot summers by the checkered shadowing of the great over-arching elms. Let us hope that they noted all this and more—and loved the old house—as it seems it must have always been loved and cherished, for walls appear to know when this condition is present as well as when it is lacking, and to respond warmly to sympathetic living and to grow formal and congeal under indifference and disapprobation.

In smaller features and details the changes which can be

rung are infinite in variety—unequal and irregular fenestration, doorways off center and at unequal heights, varying heights of floors, dormers irregularly placed, or as in Wyck—placed just where they happen to be wanted *but* with a mile of unbroken roof to back them with! And this is a point in which our small houses, many windowed and uneasy, are at a distinct disadvantage, undeniably comfortable though they are—the greater simplicity of plan as well as greater floor area of the similar class of buildings abroad, militating by comparison greatly to our disadvantage in obtaining picturesqueness of a solid, fine-scaled kind. Usually in older countries in the matter of windows, Jacobean grouping of whole batteries of them to the contrary notwithstanding, the rooms have not so many windows in proportion to their size as with us—with the result that the house has greater picturesque charm without, and infinitely more within where the furniture has adequate background and where the broad floors are not *always* cluttered with chairs and general fuss, as in the average London drawing-room. And the subject of windows alone offers vast opportunities—infinite in variety and proportion as they are, from the small narrow casement in groups of two or three as in the Hathaway House in Salem to the triplehung tall single windows of the beautiful Russell House of Charleston of the Third Period. *Why*, we wonder at times, do we build windows in abundance of all kinds and propor-

tions and hastily, on completion, smother them with "hangings." It would seem as though we were avowed enemies of nature and wished to shut out the light and air, and often the warmth of the winter sun. And we are not as frank about it as was a certain elderly lady, well known in her native town as enamored of humanity, but at best an indifferent lover of nature, who requested a summer caller to step in from the piazza—remarking that if there was anything she disliked more than nature it was fresh air; and admonishing another spring-departing-for-the-country friend to kick a tree for her! Would that we all might be as literal in stating our likes and dislikes—we should have fewer *banale* houses—our young married couples would not feel it incumbent upon them to buy the conventional mahogany "set" for the dining-room—and would stand unabashed if convenience decreed that a dozen varieties of wood and as many "periods" were represented in their drawing-room furniture.

So many drawings and photographs have been shown of formal Colonial houses that this earlier, more picturesque phase has been overlooked, and persons who love the strongly individual and picturesque in their homes have been inclined to think that the field of Colonial architecture does not offer prototypes of that quality which they desire for themselves. Such persons can straightway disabuse their minds of this fallacy. The pictorial quality of this earliest period estab-



DYCKMAN HOUSE, NEW YORK CITY. SECOND PERIOD. BUILT 1787

Noticeable for its picturesque composition and combination of building materials. Characteristic of the farm houses of the period.

lishes the fact that we need not mourn for the formerly generally believed idea that informal picturesqueness was a lacking quality of Colonial work, as is indicated by these charmingly picturesque houses, especially of the smaller size, scattered through New England, in the Dutch sections of New York, Long Island and New Jersey, and even occasionally further south, where things seem from the first to have been of the more formal type and grandiose style.

Yearly the surprise grows—at least in New England—at the wealth of forgotten or neglected material of the First

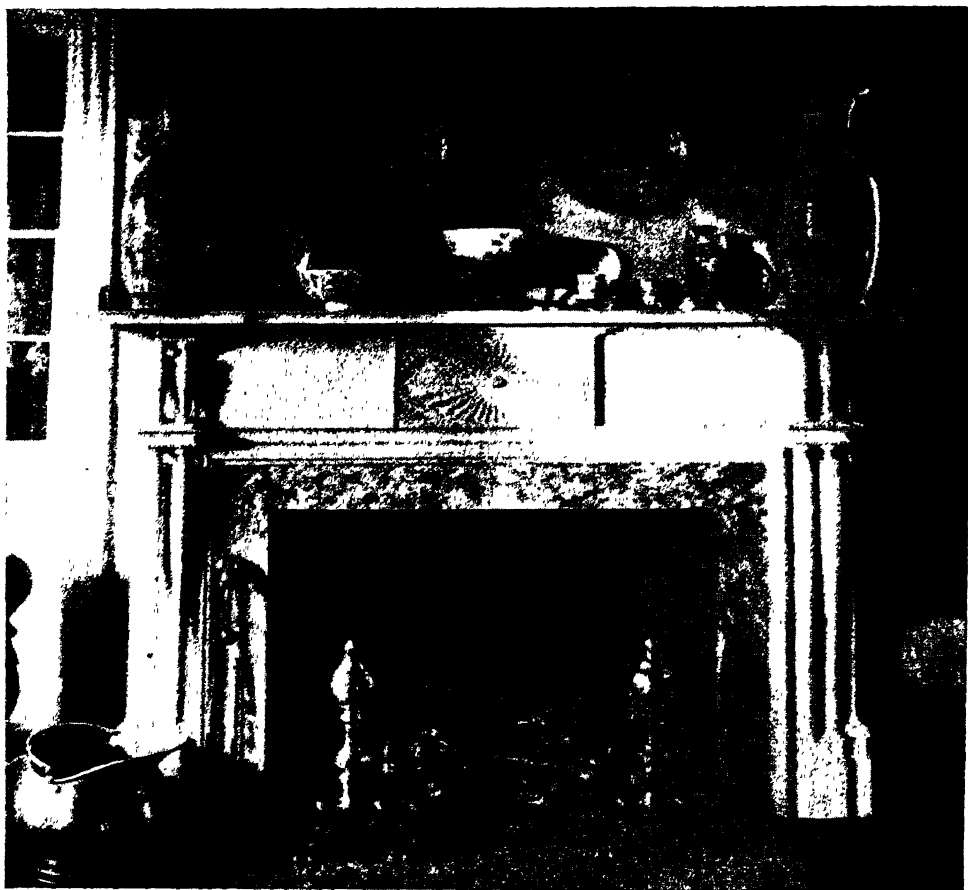
Period of Colonial work, now being gradually unearthed and brought to notice. This period might be roughly placed at from 1635 to 1700. Of course an arbitrary date like the latter is easily contested as some details of a certain period are frequently found extending over into another period through the fact that workmen with fixed habits of doing things would prefer their way, and glory in their method of construction even although that style were undergoing radical changes. For instance, it is thought now that 1690 saw the last of the overhanging second stories, and the sills of the house projecting inside the rooms, but to-morrow a perfectly well authenticated case of both these features may be established bearing a later date.

“The nearer the bone the sweeter the meat!” The more nearly these Colonial houses were born of the rough hard life and early exigencies of the first settlers, the more full do they seem of the firm character and strong vitality of these colonists—qualities of strength and charm which we would do well to mind and revert to the cultivation of, since the tendencies of the day, not altogether concealed, threaten that we shall become rotten before we are ripe. Later, when the lines of the style were fixed and hardened there came greater capacity for the creation and enjoyment of richer forms—but as the character of the early settler had gained qualities which he transmitted to his children, this later development was neither incompatible nor regrettable

and the stamina gained continued to be exemplified in the ability to select and develop simple forms more than acceptably.

Frequently one encounters in the early buildings places where the builders showed a prodigality in the use of their time which would astonish unto death the average labor-union man of to-day. Not alone in fineness of workmanship where such use of time was desirable or imperative do we discover it, but we also find it in small details where elaboration could only have indicated love of work and interest in it and the desire to express and record such feeling. In this way some of the early buildings obtain an atmosphere which it is well nigh hopeless for us to hope to simulate.

The adaptability of this First Period material for modest appearing and moderate sized dwellings—especially perhaps for summer use—where people are disposed to put an unusual amount of attention into the making of homes of individuality and character, is most encouraging. The building material of the earliest work in a newly settled country, because of its abundance, cheapness and ease of handling, is pretty sure to be wood. Therefore as our forbears came largely from England we find them following the then prevailing forms of building in the mother country although using still more wood than was in use there. Instead of a house of the “half-timber” sort being filled in between the



DUTCH COLONIAL MANTEL

Characteristic version of this style and period.

exterior vertical framing with brick and plaster to be left exposed, it was here, although frequently filled with brick, immediately covered with clapboards or shingles.

It is possible, in fact probable, that the first instances of building here these overhanging second stories, showed a very close following of their prototypes; but only a single

winter of average severity was needed to convince the new home-builders that the old construction would have to be adapted and not followed slavishly. So, in the few examples which have come down to us comparatively unchanged or which have been restored by well authenticated data, we find that the filling of bricks between the studs and braces, the plates and the sills, is of the most haphazard sort and in no instance bears out a supposition that it was intended to be exposed, and so form a part of the design of the house. Instead the bricks are placed irregularly and laid up frequently in clay in place of mortar, and possibly in some instances smeared with plaster as it is known that plaster was used both interiorly and exteriorly very early.

Citing a few examples of this period we find in old Salem, Massachusetts, which offers something of the best of every period for the student, the earliest and most picturesque type of building exemplified in the restored group now used for "settlement work" for which the leading and captivating term most used is that of "The House of Seven Gables."

This house, bearing strong claims to being the original House of Seven Gables of Hawthorne's novel of like name, as restored on its original site, has been further emphasized in beauty by having a neighbor moved up from another quarter of the town where it was about to be destroyed, and



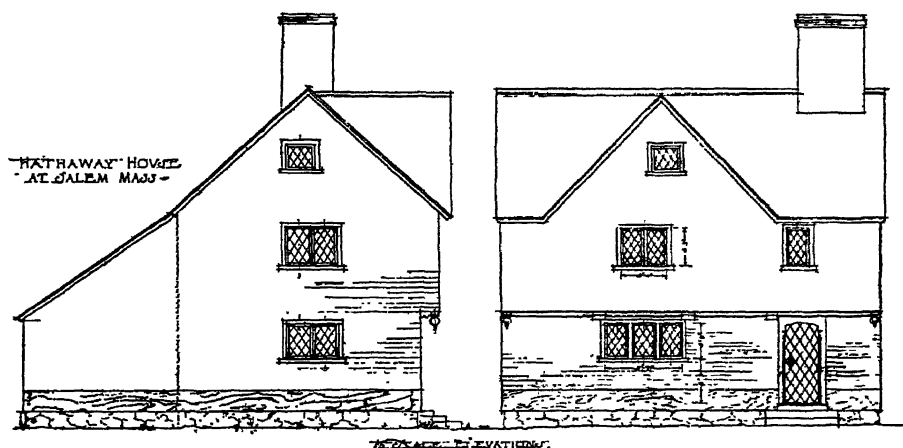
HOUSE OF SEVEN GABLES, SALEM

FIRST PERIOD OF VARIOUS UNKNOWN DATES

Original house had three-gabled front (middle gable on porch). Large ell with overhanging second story added later. Restorations by J. E. Chandler, Architect.

placed in picturesque juxtaposition with the larger house. They both have the overhanging second story in some portion of the building, the second story projecting sixteen inches or so in front of the story below, the whole being framed most beautifully and with such feeling that even the architect of Gothic proclivities must admire. The smaller building (originally the Hathaway House and more recently, in its old position, "The Bakery") the later comer to the vicinity although probably antedating in construction the

House of Seven Gables, is decidedly Gothic—and wooden Gothic at that: not of that flimsy, pretentious, wooden Gothic which followed the Colonial style almost immediately with that of the “classic-temple” period directly after Colonial work died out, but of true Seventeenth or even Sixteenth Century spirit. The extraordinary features of this build-



ELEVATIONS OF HATHAWAY HOUSE, SALEM
FIRST PERIOD OVERHANG TYPE

ing are principally that it has two stories, originally with sharp gable end terminating either end of the roof, one gable end being now covered with an Eighteenth Century addition, the second story as noted projecting sixteen inches in front of the first, thus throwing the point of the gable off center of the end of the house, on which the gable window is also placed off center with the gable itself. Below are groups of windows of two casements each, the studs and sill position for which were determined by sections of the original

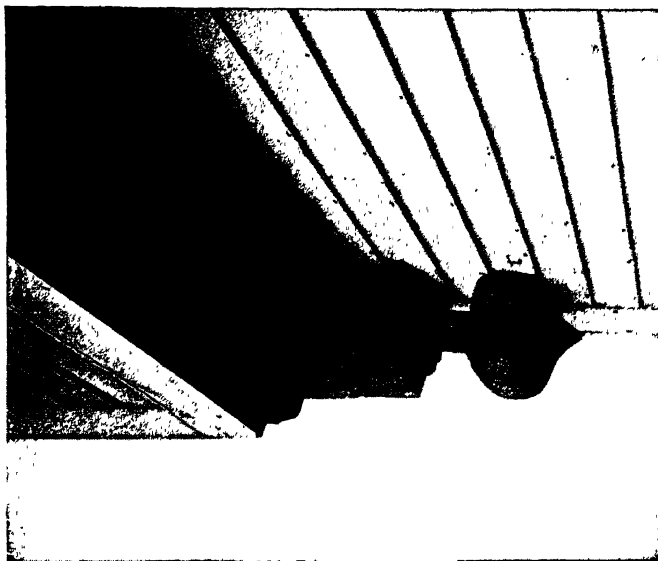
framing uncovered during the restorations. From the second story overhang the corner posts at either end of the original building have turned "drops" curiously wrought from the square and carved on the upper portion with a row of slightly incised gouges. The lower end of the drop alone was missing and this portion was restored from other old examples, which examples could then only be found in Connecticut although a beautiful original one has since been uncovered in Hamilton, Massachusetts.

Still another feature of the exterior was the extraordinary off-centeredness of a front gable of the roof with the front elevation—the footings of which on the plate were found during the restorations—and the off-centeredness of the groups of windows below, most of the windows being of coupled casement sash type, the one in the center of the front elevation of the first floor being a group of three. The doorway (rather narrow) was found flanked by the original pieces of oak, being an integral part of the framing, chamfered and stopped and originally painted Indian red. The lintel, however, was missing and the slightly arched form was restored according to some examples of early Salem houses in old prints. The studding of rather large hand-wrought nails on slightly incised lines at their diagonal crossing point on the face of the door, is according to the old one found during the repairs of an earlier day, used as a part of the repairing of outside boarding on the exterior of



DETAIL OF OLD BRAY HOUSE, WEST GLOUCESTER,
MASSACHUSETTS

The corner post—"shouldered"—is roughly carved. It is a piece of ornamented construction of great interest.



DETAIL OF OLD BROWN HOUSE, HAMILTON, MASSACHUSETTS
The overhang is unusual in being a framed end showing end-girt molded and chamfered. This is a fine type of "drop" ornament depending from the posts framed into the projecting second end-girt.

the House of Seven Gables and is also according to old Salem prints.

A very wide board evidently intended to be exposed, covers the wall for the first two feet or so in height on the front elevation of the house, where the thin clapboards of the sort generally used at that time could hardly be trusted to be as weather proof as would solid plank.

Here then is a small wooden Gothic house of the first Colonial period the character and picturesqueness of which is as great, it seems, as could possibly be obtained by the use of such temporary material as wood.

If there was a second story overhang in these early houses it was ordinarily in the front of the building as is exemplified by a number of examples still standing in Massachusetts and Connecticut, but the departure from this rule was really rather frequent, the house a few yards from the Hathaway House, the House of Seven Gables, being an example where a projection or ell added in front of the original house, of higher stud and greater architectural importance has the gable end elevation of the added ell on the second floor treated in this picturesque manner, and is essentially the same as the recent fine example discovered in the Brown House, in Hamilton, Essex County. In the House of Seven Gables the second story wall had been simply carried down to the ground when the house was made over into non-

descript wooden Gothic of perhaps 1840 and therefore many of the original clapboards and boarding, and the bared trunks of the second story posts from which hung the "drops" had simply been encased for many years, making this restoration when found a comparatively simple affair. That this house originally had, in addition to the picturesque overhang, casement windows with "diamond" shaped panes or "quarries" of glass, is indisputable, there having been handed down as a relic of the original old house in an authentic line, at least one of these quarries. The house, however, being destined for "settlement work" and for a moderate degree of comfort in cold weather there were substituted in the alterations the "double-hung" windows identified with a later date, which were surely also used before 1690 when these second story overhangs probably ceased being built. It was decided to keep much as they were, the interiors of this remarkable addition to an earlier house, they being after slight restorations of some parts, most interesting examples of the second period of Colonial Architecture, and while the enthusiast may regret not restoring the entire interior to the first period, with its fine exposed posts, girts, and summer beams, and the huge cavernous fireplace with its straight returns and rounded inner corners, and the paneled fireback of brick laid up in herring-bone design, it also would have been a pity to have destroyed an interior

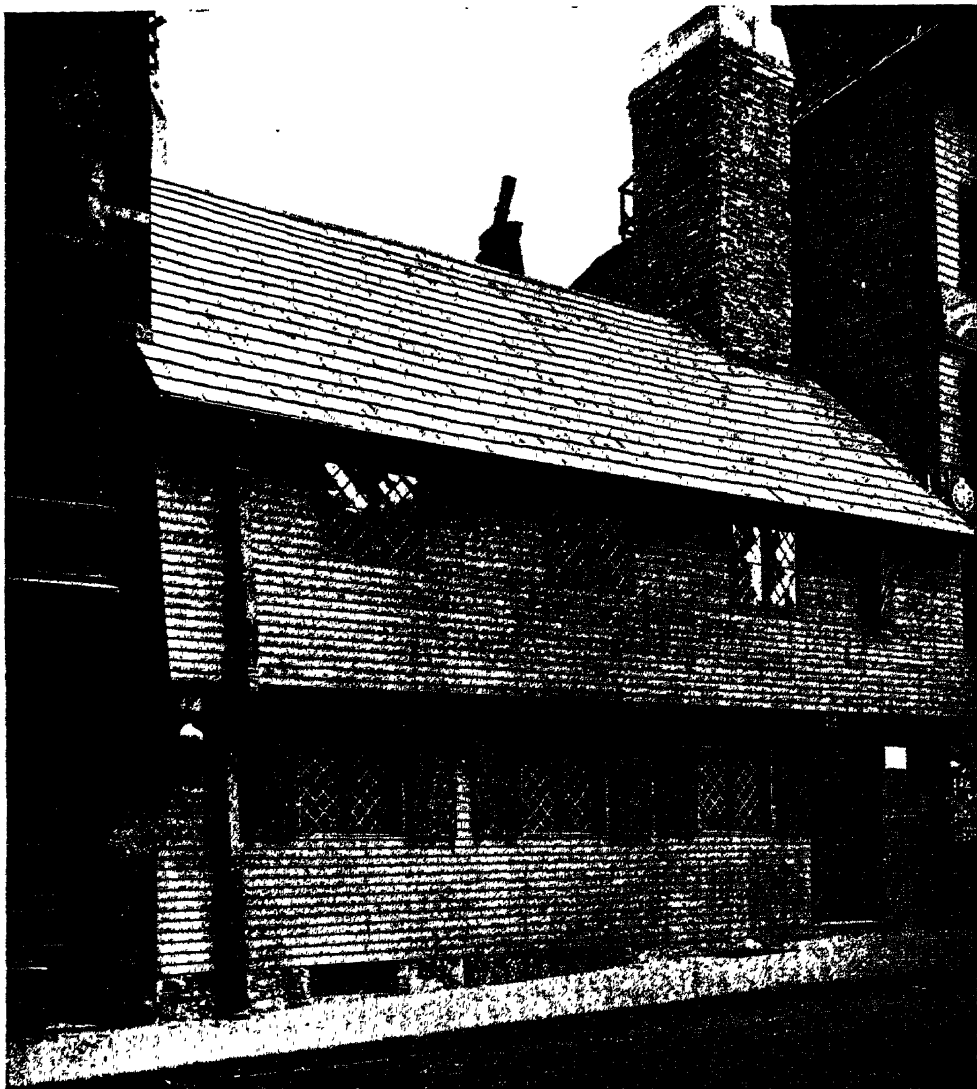
which is now much as it must have been when Hawthorne's cousin lived here and when it was, without doubt, frequented by him.

In the drawing-room of the first floor was found back of the present charming wood-work the rounded corners of the earliest of fine great fireplaces, the sides and curve of which were plastered over, leaving at the rear the bricks of the chimney showing, this type usually having a herring-bone pattern in the lower part, the upper part being set back four inches to take a possible down draft and improve the draft of the chimney.

These houses with this other house in Hamilton, Essex County—a recently discovered splendid example of the overhang at the end of the house—a delightfully picturesque one in Topsfield and one in Gloucester, both with overhanging second stories on the fronts, the first without any indication of carved drops and the second with some modern additions of round balls instead of the interesting acorn or square drop—and the well-known Boardman House in Saugus and the Ward House in Salem together with the Paul Revere House in Boston constitute about the sum total of notable Massachusetts examples of “framed overhang” of the second story, although there are a number of second-story overhangs of lesser projection of the “hewn overhang” type scattered about the State, a most notable one being the Bray House in East Gloucester.

The Paul Revere House in historic North Square, Boston, still stands, and aside from its architecture is most interesting as the home of a man of such versatility that the making of pewter and silver of still considered remarkably beautiful forms, the etching of plates of Biblical and other subjects, the making of locks and weather-vanes, the pulling of teeth, and tending of furnaces, all came within his mastery. To his efficiency in the rôle of tender of furnaces is ascribed the reason his friend Copley painted the portrait of him still extant, Revere having performed such service for the artist's household nearby, probably as a neighborly act. Other vocations are said to have been followed by this clever son of a Huguenot immigrant, which immigrant, however, judging from the bedposts still preserved as remnants of the state bed of the family, at least had formerly been well to do, as is indicated from the exquisite workmanship in the strap work and carving of a previous period of French work.

What appeared to be an Italian tenement house, three stories in height and of most ordinary exterior, filled with smelling stores below and squalid humanity above, was about to be condemned as unsafe when an association was started by public-spirited citizens, some of them descendents of Paul Revere, and the work of saving the historic dwelling from which Revere set forth one night for his immortal ride, was taken up and the work carried through to completion in the nick of time. The building was practically held together by

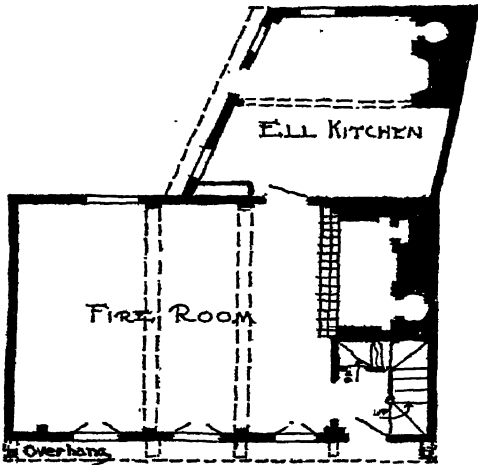


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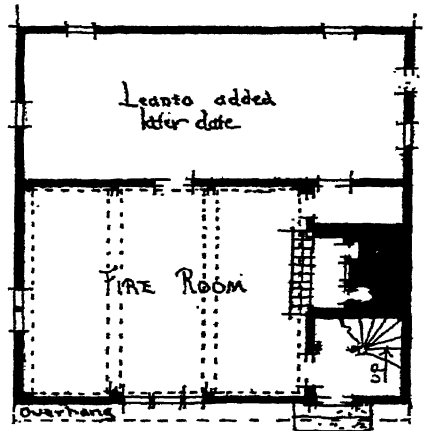
PAUL REVERE HOUSE, BOSTON. FIRST PERIOD. BUILT ABOUT 1676

Restoration of a second-story overhang house. Note drops of corner posts and molded clapboards, and no corner boards. Heavy split cedar shingles unusually large on roof. Restorations by J. E. Chandler, Architect.

one solid post at the juncture of the ell and the main house, everything seeming to hinge on this most important piece of framing. One of the great basement beams supporting the first floor had broken and fallen in; the cellar was largely



Paul Revere House - Boston -
- 17th Century Example -



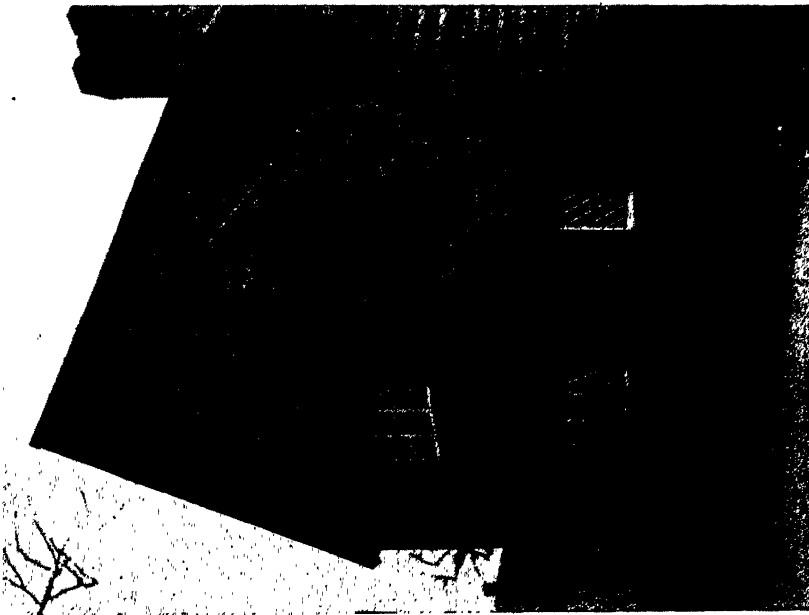
Hathaway House - Salem -

filled with water from the broken rain leaders; débris and squalor had reached its last stage, but out of it, with the help of broad-minded and interested individuals, was pulled the present 17th century house, which is really a piece of detective work, and now is probably pretty close to its original condition. The posts at the end of the overhang at the front of the building have the original molded trunks from which the drop originally depended, which drop, however, was missing. But had the numerous visitors who came to see the home of the early patriot realized that here was an original

piece of the Paul Revere house—indefatigable collectors among them would have stolen the last sliver. Queer looking projections over the store windows had been cased in, presenting a very ordinary and uninteresting face, but underneath were found the ends of original summer beams, parallel to the chimney girt, running through the wall to the outside girt and supporting the wall of the second story overhang. These had had molded surfaces but had been chipped away, the restoration of which was however made easy by finding a similar one projecting into a rear room of an addition from what was the original rear ell of the house which also has an overhang and, most extraordinary, at a curious angle with the main house, showing that the lot lines even in these early days of the North End of Boston were sharply defined and that land was valuable.

We have therefore an invaluable example of what has always been an urban rendering of the wooden house of the earliest period. A similar instance, only lost to us two years ago, of a building of this period conforming to curious street lines of the lot on which it stood, was the old "Sun Tavern" in Boston which had a diagonal summer beam running from the intersection of two streets at an obtuse angle back to the rear of a curiously shaped room.

So far as general picturesqueness goes the range is great in this period of Colonial work. Many houses that are merely quaint in a few details—such, for instance, as the



END VIEW OF WHIPPLE HOUSE, IPSWICH, MASSACHUSETTS
ABOUT 1650

Hewn overhang of most beautiful type. Massive framing within, the finest in New England yet known. The casement sashes should be in lead calmes rather than wood.



REAR ELL OF PAUL REVERE HOUSE, BOSTON
FIRST PERIOD

Extraordinary structural overhang in ell. Seventeenth-century casement windows in rear of main house—but eighteenth-century, double-hung windows in ell.



OLD FEATHER STORE

chimney and the well-sweep of the Coffin house at Nantucket, gain what quality they possess in this direction more from their weather-beaten, aged appearance in combination with natural accessories and appealing location, rather than from any actual charm of outline or composition. But take a phase of the work like the old Feather Store in Boston of the period of 1680—decidedly English as to its outline and construction, and its intrinsic picturesqueness is pronounced.

Many-gabled, plaster-covered, with age-swept, bending roofs and overhanging second stories and still further jutting gables—disfigured in later years with overwhelming business signs—this was an extraordinary example of a building of the overhanging-second-story type adapted to American needs and climatic exigencies. Its loss is already mourned in a city which, although it has perhaps done much more to save its historical buildings than most cities of our land, still needs to cultivate in these matters that elementary variety of wisdom expressively termed “mother-wit” which would bring a realization that—let alone the debt it owes to other and newer parts of the country as a keeper of important data of early Colonial struggles, it would well repay it, from the sordid standpoint of dollars and cents, to preserve every building of historical importance or of worth, as an architectural milestone.

Similar buildings in Boston, but probably without the small gables which took the place of dormers in the old Feather Store, have been quite extensively known in illustrations recently, including the house where Benjamin Franklin was born, which was a small cottage of this type. An arrangement of overhang with plaster cove, like that on the front of the Goodhue House in Danvers—the covering of certain parts with plaster as was the old Feather Store and with gables and ells which also might be of the overhang type, as in the view shown of the rear of the Paul Revere

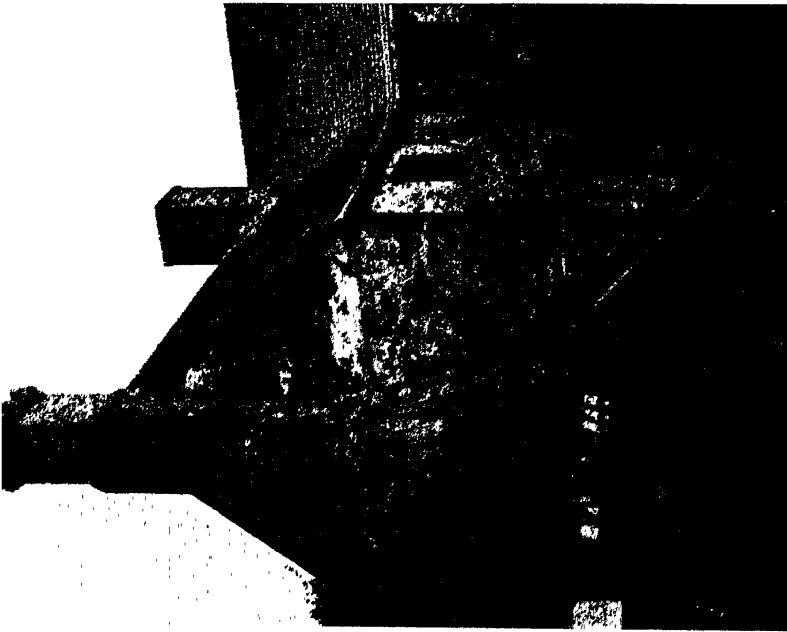
House, and the many gabled picturesqueness of the House of Seven Gables in Salem, all go to prove that this period of Colonial work is full of possibilities of picturesque adaptation.

Later work more nearly approaching the second period of our Colonial work in its longer lines and greater simplicity might be noted in the Governor Benning Wentworth House at Little Harbor, New Hampshire near Portsmouth, where one addition after another was piled in extraordinarily picturesque confusion; also the Pierce-Little House at Old Newbury, Massachusetts, often called the Garrison House because, its exterior being composed of non-inflammable material although wood was added in later additions, it was actually used as a garrison house in time of trouble with the Indians. Here the projecting front porch as shown in the illustration indicates an ardent desire on the part of the builder to approach some of the stone work known in the mother-country. This stone and brick porch advances from a stone house on one side and an extension of the same into a wooden one on the other side. The early Dutch door—the upper part of which is glazed—opens directly into a picturesque hall with the heavy old red quarry-tiles set directly on mother-earth. Above the door a key-block enlarges into a footing for a statue or bust in the niche immediately above this, the niche being crowded between the two windows of the second story



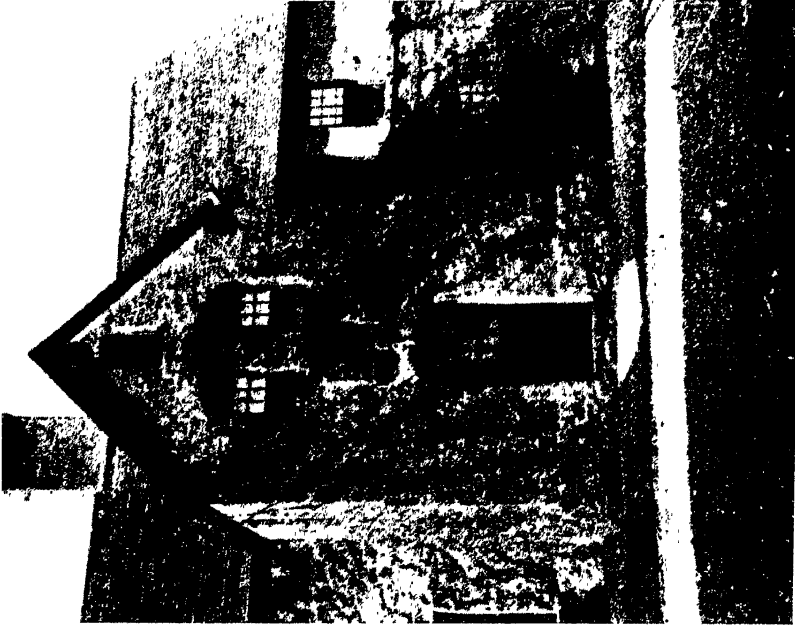
GOVERNOR BENNING WENTWORTH HOUSE,
PORTSMOUTH, NEW HAMPSHIRE

which are also curiously arched together, and the gable above carries still another arched window echoing one on the side of the porch lighting the interior hall. This picturesque arrangement is paralleled effectively in the rear in the wonderfully fine and massive exterior chimney in a similar although larger projection from the main building to that of the front porch. And here again round arches have been used in which they have not hesitated to place flat topped windows. Here is a bit of picturesqueness quite like that to be found in many parts of England and yet it is extremely individual and might offer good material for inspiration in modern work of this type. The setting of this remarkable building



ELL OF PIERCE-LITTLE HOUSE,
NEWBURY, MASSACHUSETTS
FIRST PERIOD AND UNRESTORED

Extraordinary outside chimney, a rare feature in this country.



FRONT PORCH OF PIERCE-LITTLE HOUSE,
NEWBURY, MASSACHUSETTS
FIRST PERIOD AND UNRESTORED

Remarkable use of stone and brick in picturesque composition. The niche once had a bust or statue within it. Good Dutch door with glazed upper part.

is as extraordinary in its difference from usual surroundings of its kind as is the building itself from its neighbors. As one leaves the highway and goes down towards the sea, useless fences and walls and ill-growing trees and bushes, seem to be gradually eliminated and one glides into a well-cultivated, simply and broadly planted expanse of green which is as satisfying in its simplicity and outlook as is the building itself refreshing in its feeling of solidity and comfort.

In Guildford, Connecticut, the Whitfield House, supposed to be of the date of 1639, is built entirely of massive stone and has an extraordinary exterior chimney and enormous fireplace within in which the trunk of a good-sized tree could easily be placed. This dwelling, said to have been used for "meeting-house" as well as residence for the occupant, had movable partitions which made it possible to divide the room into more habitable quarters when it was not in use for religious purposes. The picturesqueness of this exterior shown in the photograph before alterations seems almost unbelievable as an American product, if it were not for the Pierce-Little House and a few other stone and masonry creations with which to parallel it.

The old "Tile House" in New Castle, Delaware, built in 1687, which has now been destroyed some years, shows an exterior with stepped gable toward the street and indications of arches very similar to those on the Pierce-Little porch noted above—the stepped gable of masonry remaining a

unique feature for the Colonies, but one which probably was more commonly used in the urban Dutch Colonial house of New York—the tremendous expansion of which city long ago destroyed any existing examples before people considered them worthy of even making drawings of.

Connecticut has some very beautiful examples of second-story overhangs, especially at Farmington where the Whitman House remains a remarkable example with the original drops on the corner posts intact. Other examples in the same town have disappeared only in recent years, but are fortunately, however, preserved in valuable records in Isham and Brown's books.¹ These show not only the pronounced overhang on the long frontage of the houses as well as sometimes a slighter overhang at the sides and in the gable of the roof, but interesting smaller projections carried by small corbels.

In the House of Seven Gables in Salem the original house was a long two-story building apparently with no overhang on the second floor but with gables in the roof, one of which was covered by a later addition which had on its gable-end a most unusual condition—a large overhang with the usual corner posts terminating in curiously carved drops. This feature in the same position has been discovered in another house—the Hamilton one—quite recently, similar to this

¹ Early Connecticut Houses—Isham and Brown.

Early Rhode Island Houses—Isham and Brown.

House of Seven Gables example where the first story was built out at one period to disguise this overhang, making an extremely deep embrasure for a window in the first story room. It appears therefore, that the gable end of the house occasionally had overhangs similar to the greater overhang on the front of as much as sixteen or eighteen inches projection. The only instance at present known however of an ell of a house having been built with an overhang on its long front, is that of the Paul Revere House where this ell also took the curious angle with the main house, mentioned above.

On Christian Shore opposite Portsmouth, New Hampshire, is a two-story sharp-gabled house with central chimney and a most picturesque lean-to running down until it almost goes into the ground. By the side of this on the end of the house is a picturesque shed-roof addition adding greatly to the interest of the roof lines, and, at the further end of the building, an addition of the hip roof type still adds variety to the composition.

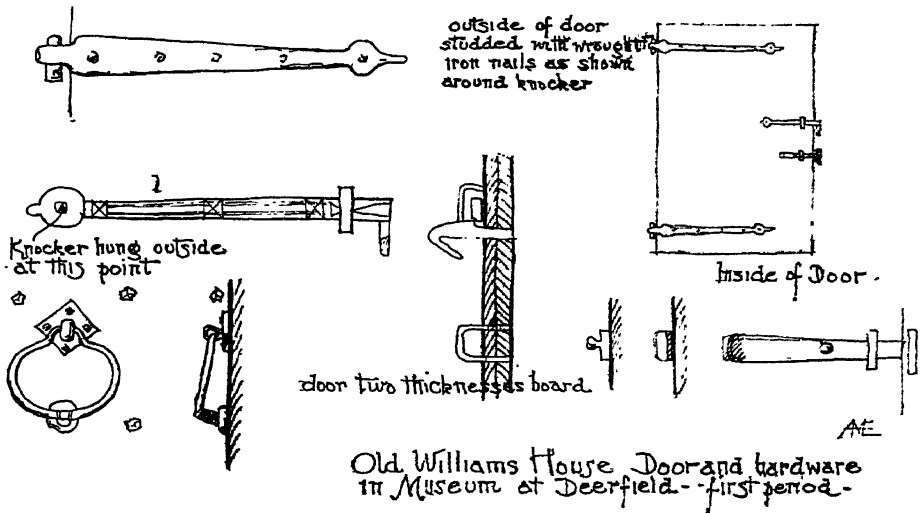
This period of house in some instances, as in the more important ones in Salem, Massachusetts, had "pyramids" or finials in the center of the gables which in one house at least, had the windows entirely of the casement kind, in "diamond" or lozenge shaped leads and with a transom of the same across the top of the two lower ones—the latter presumably being the only ones to open. Here the door itself had a curiously

arched top and the drawings show a diagonal studding of nails, which embellishment also is shown on the so-called old "Indian" door taken from the Williams House in Deerfield after the attempt of the Indians to massacre the inhabitants of the entire village. This interesting detail is now in the museum at Deerfield jealously preserved. A similar door was found in restoring the House of Seven Gables used as under-boarding where the side of the building had to be replaced during those alterations which made it over into a Pseudo-Gothic building of the '60's, but is now preserved within the building.

The old Allyn in Plymouth was of this type and one of the leaded sashes preserved when the building was destroyed is now seen in the collection in Pilgrim Hall in that town. There have been recently found in New England some perforated and molded drops very like—probably exactly like—some English prototypes, but unfortunately a record of their actual use is missing.

The development of the plan of these early houses was from the simplest one-room arrangement, and it was usually found cheaper and better to put stairs up to a chamber above rather than to cover more ground space for the second room. Therefore most of the early houses show this arrangement of an entrance to a narrow hall which may have been so narrow as to determine its being named that New England appellation "entry" from which, sometimes back of a closed partition

except just where the stairs begun, one shot at once to the second story with as little ado as possible, entering the chamber above over the door of the large room below which was directly to the right or left, as the case might be, of the entrance door. This large room on the first floor was called



the "fire-room" because of the cavernous fireplace which occupied a goodly part of one side of it. This room was generally later added to in the rear, it usually being a one-story affair called a "lean-to" and continuing the rear slope of the main roof in a long picturesque line, sometimes, if the lean-to was wide enough, resulting in a break in the roof at the plate on the second story and a long picturesque slide from that point to such height that the eaves of the lean-to could easily be reached by any one standing on the ground. The next usual development was the addition of a room on the

opposite side of the chimney from the fire-room, adding a fireplace backed up against the other with or without lean-to as might be desired. Occasionally the lean-to was made two stories in height as would seem to be the case in the Whipple House shown here in illustration. Later the plan was that of a large cube as was probably the case in the Churchill House at Wethersfield where the size of everything was so much increased that the "entry" became a hall, and the stairs to the second story more ample—the rooms on either side of the hall being larger, better proportioned and better finished, and the kitchen at the rear being a long room sometimes occupying a space equivalent to the entire frontage of the house, but more frequently stopping off with pantries at one end, and at the other, a small chamber which in earlier days was used for a "sick chamber," where if a member of the family should be ill it was easy for the housewife to care for the patient while at the same time attending to household duties. These were exigencies of the plan brought about by simple living where there were no drones in the household and the minimum amount of service from people without-the-family was required.

In the development of the House of Seven Gables the original long house with a central chimney, narrow entry, and kitchen on one side of the house and living-room on the other was increased probably first by a lean-to at the rear, providing a new kitchen and possibly other rooms, and later

by building against the front of one side of the house an ell which, although an ell, practically overpowered the main house by reason of its greater bulk and rooms of higher stud than those in the old part. This addition although level with the floor of the old part on the first floor, resulted in a curious run of stairs to the chamber over it from the second story hall, the main staircase being carried to the attic to reach the unusually large chambers there. Undoubtedly these upper chambers were originally built in this addition with gables on either side, besides the end gable of the extension itself, making three gables in this new part—which however called for the effacement of one gable in the old house which supplied the four other gables requisite for the group of seven which caused Hawthorne to give the house its name.

CHAPTER IV

THE CONSTRUCTION DETAILS OF THE FIRST PERIOD

FOR convenience of the layman the principal pieces of the framing of the buildings of the First Period are here enumerated concisely:

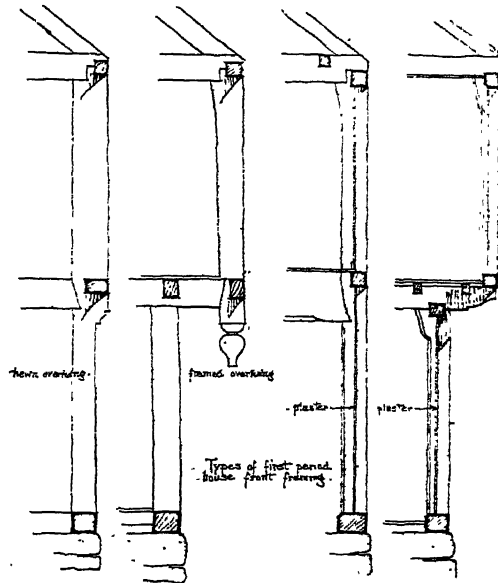
Sills: Those pieces which were placed immediately on the foundations, extending of course around the entire house into which the posts and studs and occasional braces were usually tenoned.

Posts: Those principal pieces at the corners of the building or room and used in intermediate positions where the room was large, carrying the summers when in this latter position and when in the former position having the contiguous girts framed into them.

Braces: Diagonally placed sticks running from sill to post, or post to girt, and in the top stories from post to plate, varying greatly in their general use, sometimes being used plentifully and sometimes very sparingly.

Girts: Four girts in the two-story house, front, back, end and chimney. The front and rear come into the posts just under the second floor, the end girt at the end of the

house, and chimney girt across the front of the chimney, and entering the posts at a slightly different height in order to preserve the strength of the posts which are "shouldered" at this point. In the framed overhang there are two girts



FIRST PERIOD HOUSE-FRAMING

rather close together and from the outer girt the posts rise to the plate carrying the third floor.

Plates: The plates are at the front and back and in a story-and-a-half house simply replace the girts and carry the rafters of the roof which foot on them, but in the two-story house they are placed on the top of the second story posts and there receive the rafters of the roof and the joists of the third floor.

The Summer: This is the large beam which runs across

the rooms in both stories, sometimes parallel to the chimney as in most Massachusetts examples and sometimes parallel to the front and rear girts as in most of the Connecticut examples. Usually in Massachusetts they reverse their first story position on the second floor. These are supported by the large posts and into them are framed the floor joists.

Studs: These are the smaller vertical pieces tenoning into the sill and girt or in the second story footing into a girt and tenoning into the plate carrying the third floor. They are also used in the end gables resting on the end girt.

Rafters: These are sometimes larger and placed over the principal posts not carrying summers, or when smaller being placed at intervals the entire length of the house and footing on the plate.

Collar-beam: This is the cross tie between rafters usually placed high enough up in the attic to allow good head room.

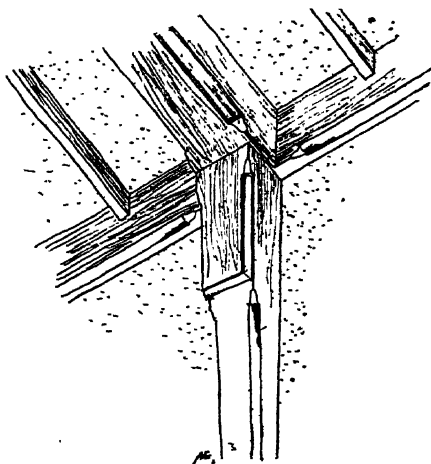
Purlins: Purlins are those pieces which are framed between portions of principal rafters assisting in carrying the smaller rafters of ordinary size.

Floor joists:

These are the smaller pieces between summers and girts, either front and back, or end and chimney, as the case may be. These are usually nearly 3 inches by 5 inches and much more attractive than the deeper but narrower ones that are in use to-day. Also if used in place of the more

modern ones less of the summer beam is covered up if it is decided to plaster over the underside of these floor joists. They are placed about 20 inches on centers—sometimes more.

In the matter of framing we come to the most exciting characteristic of houses of this period. The work is often so



THE PERFECTION OF FIRST PERIOD FRAMING

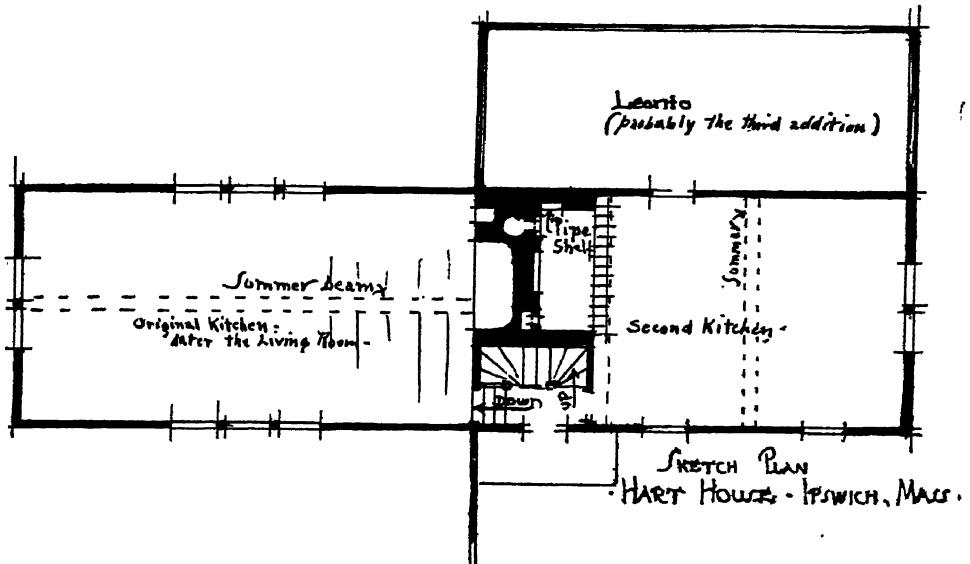
Floor joists run from side-girt to cross-summer in this case. Generally they run in reverse direction.

finely done—as in the Whipple House in Ipswich—that no apology is necessary for any detail of it before the most exacting constructionist. Here the framing has probably been exposed from the years of its first building, it having been built by a man who was, for that period of our history, considered wealthy and who entertained in what was then considered royal fashion. The enormous shouldered posts, beautifully chamfered and molded, carry summer beams,

also beautifully chamfered and stopped as shown in the illustration, and even the smaller floor joists between, as well as the side, end, and chimney girts all received such attention as to make this a most notable example. Almost as good was the framing of the addition to the House of Seven Gables, but other conditions there made it advisable to restore the house interiorly to the second period, rather than the first, and therefore this splendid framing in this instance remains covered and is only shown to visitors on removal of a portion of the casing. This framing was of whatever might present itself to good advantage when the work was done—tamarack, pine, and oak being used indiscriminately although by far the majority of the work was white pine which, when left to take its natural color, is a delightfully attractive material.

Often the summer beams of the second story ran in opposite direction from those of the first story—probably as a method of stiffening the frame. The whole method of using large posts and beams as a skeleton, because of the massive strength of this form of construction, enabled the builders to do with smaller pieces in between—which small pieces were usually covered with lath and plaster—giving great opportunity for that positive expression of strength which it is delightful to encounter. The present-day method of using smaller pieces closer together may in many respects have advantages over this early framing—to build a house in this period being expensive in its first outlay because of the un-

usual timber sizes and the difficulty of handling them. The summer beam usually received considerable attention in the way of moldings, the edges being chamfered by the simple cutting back of the junction of the side and lower face, or go-



ing further in the way of enrichment by a slight straight set-back from either surface preliminary to rounding the chamfer; or even, more rarely, molding it in "ogee" form, this embellishment being ended by variously ingenious "stops" as shown in the illustration of one in the Whipple House. In the Hart House in Ipswich the enormous summer down the center of a room unusually long for its width, has twisted almost half around in its length and the general quaintness of this honest warping-stick, as well as the beauty of some of the other features of the room like the fireplace with

straight returns and curved corners, and the fireplace end of the room encased in wainscot sheathing, is picturesque in the extreme and would do credit to any English village as a possession. In the Whipple House are *crossed* summers, an enormous stick being run down the center of the room and into both the chimney girt and end girt of that interesting end of the house shown in the illustration. The only instance known of the diagonal summer, or "dragon beam," in New England was recently removed in destroying the Sun Tavern in Boston, this portion being, it is understood put together again in a building on the North Shore of Massachusetts Bay. The enormous cross-summer of the Whipple House is $15\frac{1}{2}$ inches wide and 12 inches deep, the regular summers being 14 inches wide and 13 inches deep, and all splendidly seated on posts which project into the room $6\frac{1}{2}$ inches (by $12\frac{3}{4}$ inches face) and which at their tops shoulder 3 inches more toward the middle of the room. This constitutes about the heaviest framing in this respect known in New England. The chamfering and stopping of the posts and summer beams and the treatment of the girts here is most attractive and satisfying.

The framing in the cellar carrying the first floor is usually paralleled by the summers of the first floor and, as in the case of the Paul Revere House, is of enormous beams of similar size, from which smaller joists help to carry the floor above. In some instances however as in the Van

Cortlandt Mansion in Van Cortlandt Park, New York, the first floor is carried by huge beams put so closely together that no intermediate floor joists are needed. The vertical studs tenoned into the sill and girt have the spaces between them usually filled with brick laid up in clay or, later, in mortar of varying degree of efficiency. The rafters while not occupying a prominent position in the finished part of the house were often of such size and selection of wood as to unintentionally form an attractive third story, and it is thought that immediately under the roof, cots were frequently occupied by the younger members of the family—especially the boys, who in later years doubtless recalled hearing the soft patter of the rain on the shingled roof. It is unaccountable how, for instance, Paul Revere otherwise accommodated a family of fifteen in the four principal rooms of the house, of which at least two were probably given over to living-rooms unless some such disposition of some of the members of the family was resorted to.

Usually a collar-beam tied the rafters together at such height above a man's head as made it convenient to use the attic for necessary purposes. Those horizontal pieces helping to support the rafters in a position parallel to the side girts and usually half way up to the ridge from the plate, were the purlins, and were sometimes used continuously from plate to ridge between the occasional extra heavy rafters called "principal rafters." Undoubtedly much of the at-

tractiveness of the framing is in the satisfactory way in which the timbers are mortised and tenoned one into the other and rafters pinned into the plates so that the construction was explanatory and satisfying. Usually the rafters were extended over the plate 8 inches, 10 inches or 12 inches probably sometimes more, as some of the houses of the latter part of this first period have very large overhanging cornices of extreme simplicity of construction boxed in and lacking other detail in the way of moldings, effective massiveness being gained in this simple way. The ridge, although of great importance in our popular estimate of the appealing "roof-tree," was really a comparatively unimportant piece, the rafters not being framed into it but simply butted and pinned.

The sill of the house—that important piece which is placed directly on the foundation—and into which the upright posts and studs were often tenoned, while at other times they simply butted against it and rested on the foundation itself, was of oak, pine or other wood, as might be convenient. Probably the method of letting the sill project into the room did not continue beyond 1690, if in fact it reached that late date. Later the sill always had the posts and studs framed entirely into it as the custom is of to-day with the result that if the sill itself decays everything is inclined to go with it gradually. The projection of the sill into the house however had serious objections in the way of not allowing furniture

to be placed directly against the wall, but necessitated its standing out into the room at least 6 inches or 8 inches.

The posts were large and placed at intervals far apart, the ones forming the corners of the room being somewhat covered by the flanking wall, while those between carrying the summer beams across the room had their attractive sturdy bulks entirely exposed, and here the beauty of the framing was most pronounced. These posts are usually tenoned and pinned into the sills, the girts being mortised into them to carry the second floor, the corner posts being obliged to care for two girts each, coming in at different heights to preserve the strength. Superimposed posts directly over the others, if it is a straight-front house without overhang, carry the third floor and roof by plates. The rafters of the roof were sometimes notched into the plate next the floor joists of the third floor and sometimes simply footed on the plate or tenoned into the same.

Overhang:

The most distinctive feature about these houses, at one time common, was that which was gained in a comparatively simple way by overhanging the second story. There is the usual tradition connected with this—that the overhang was used for the purpose of firing upon the enemy—in this case the Indian—when he approached the house. Of course it is a curious condition and shows great courtesy on the part of the Indian that he did not approach the house sidewise

or from the rear, but always from the front in a true sportsmanlike manner! One case has been heard of where there seemed to be some aperture in the floor above for possibly such a purpose.

An extraordinary thing about these overhangs is that they were not usually of the *earliest* date but came along after the buildings with a straight front had been constructed for some time and probably resulted from the direct importation of some workmen, who either remembered or had made buildings in England of a projecting second story type, so common in what is called the half-timber work. Still this feature with the drops, and the occasional brackets used in conjunction with them, was a somewhat important and local rendering and is in itself remarkable enough to be called a characteristic of the early Colonial period. The drops were hewn from the end of the post itself and carved usually in a square form rather than round. The best authentic examples seem to be those on the Whitman House in Farmington, Connecticut, and one of those on the newly uncovered end of the Brown House in Hamilton, Massachusetts. Later this overhang, having apparently met the favor of those colonists who were trying to give their houses some distinct expression, although lessened in the extent of the overhang, was confined to the treatment of the sticks built into the building such as the end girt and side girt near the tops of the posts supporting the summer beams. Of this treatment that on the Whipple

House is perhaps the finest of any present known example. This development—the hewn overhang—seems to be more strictly Colonial than the first—that where the overhang was framed. The hewn overhang often continues around the entire house as in a fine example in Guilford, Connecticut, near the Common, and the Bray House in East Gloucester, Massachusetts. When this sort of overhang occurs there is usually also an overhang of the gable of the main attic. A fine example of this attic-end gable overhang where, however, it is usually used only in conjunction with the framed overhang of the first story, is that of the old Capen House near the Green in Topsfield, Massachusetts, this having a supporting feature of brackets at the footing of the end principal rafters on the plate, an original one having remained in the center of the gable. The hewn overhang being cut out of solid timber is necessarily of lesser projection and its best example, as stated, is in the Whipple House in Ipswich. Some of the finer examples have a molded bracket at the juncture of the front and side elevations on the first story to accent the feature or overcome an imagined difficulty, but the long molded section of the plate in the Whipple House is more remarkable, in that the juncture of the interior framing with the girt is expressed in the latter by a special form as interesting as it is unusual. This all savors of Jacobean England, especially perhaps the drop ornaments of the posts of the second story overhang, and is paralleled by such details

as the paneling of the Beniah Titcomb House staircase hall in Newburyport as well as in the balustrade of this same staircase. Another instance, this time a door, is that of the ell chamber side of a door in the second story in the Paul Revere House where the stiles are very narrow and the character of that side of the door is entirely Jacobean while the reverse in the main chamber was remodeled at a later date into a most remarkable door of the second period, where the massive raised panels, occupying almost the entire width of the door, are extremely sturdy and dignified.

Gables:

Gables seem to have been used to an extent hardly suspected at the present date as in almost every instance they have been removed and only the footings of the former framing can be found in the second story plate. There are drawings and various publications of earlier houses in Massachusetts coast towns which often have two gables on the front of the house, and sometimes three, there having been several examples of the latter in Salem which have been recorded. The main end gable of the house, when it overhung, was sometimes made by the thrusting out of the end girt itself, but sometimes was carried by a second girt extended outside the wall and hung on the front and rear plate. These gable overhangs are not more than 8 inches and usually less.

Covering:

Boarding. Restorations have shown that at the base of the Hathaway House in Salem a very wide board was used, in fact a plank, put on horizontally just above the foundations for, in this case, a space of nearly two feet. This for a wooden structure gives unusual strength to the appearance of the lower part of the house. It was found on removing the outer covering of clapboards on the House of Seven Gables close by, that wide horizontal *matched* boarding with an interesting molding at the meeting of the boards was used, not only at the bottom, but well up on the building, and it is possible that this sort of boarding, which must have been reasonably waterproof if properly cured, and which probably kept its position well, was used as an early method of exterior covering. Many of the houses however show that clapboards were used, as has been mentioned before, in short lengths, extending from the first to the third stud, this sometimes directly over the stud and the brick-filling between, and sometimes over boarding which was first put on before the clapboards were applied. Boarding of this sort was sometimes of oak and sometimes pine, more generally the latter, and sometimes—although not usually so—was put on vertically, as in Plymouth where the most interesting example of this construction was recently destroyed. Shingles were sometimes used on a vertical wall, but contrary to the

usual expectation we find most of the old houses of any importance of this period were covered with clapboards. When shingles were used, they were sometimes much like those of the present-day, but often were very much larger and hewn from cedar logs. These, besides being of unusual width and texture, were of such length that much the larger part of the shingle was exposed to the weather with the result that the roof became a feature of greater importance and strength than when the small shingles were used. An example of modern covering of this sort is shown in the photograph of the front of the Paul Revere House.

Windows:

The windows followed English precedent and were made smaller in relation to the wall space than is the case in most of our houses to-day. They were often considerably under 2 feet in width as well as height—those shown in the photograph of the Old Feather Store in Boston being almost square, in the gables. Two original window frames were uncovered in the long encased wall covered by a new addition in the Paul Revere House and here they were shown to be casement sashes, they having dragged on the window sill in opening, making a circular worn space. Two sashes made to fill these frames made them come 3 feet, 2 inches in height and 1 foot, 6¼ inch each in width. Various sashes have been saved from the old buildings destroyed, usually

showing the diamond or lozenge shaped pane, this being naturally the form which would appeal to those who had come to use the rectangular form in their later sashes, as being unusual and curious enough to preserve.

There is preserved in the Salem Museum, however, a fine sash in which the panes are rectangular and of most attractive proportions. These were set in heavy lead with occasional bars reenforcing same at the back made of some hard wood whittled to a round form at either end and sprung into holes in the sash, the leading being attached with metal withes to this cross piece, to give additional stiffness. In a sash preserved in the Fairbanks House in Dedham in which the panes are rectangular in form, the vertical divisions between the panes of glass are of wood and the horizontals of lead, and the horizontal division of one pane of glass comes opposite the middle of the next pane beside it. Although casement windows were probably usually used singly, they have been known to be, as in the Paul Revere House, used two together without any mullion between, and drawings show that in Salem there was sometimes a transom over these two lower casements, which transom was probably without doubt stationary. This form approaches more nearly many examples of important houses in England and is an interesting feature to embody in a rendering of this period of Colonial house where the conditions are right. Probably many of these windows were removed from the

houses and what was considered the “practical” double-hung window substituted—and double-hung—or guillotine—windows of uncontested great age are common. The earlier double-hung sashes were narrow and undoubtedly high, and when of a distinct proportion of this kind, as in the Hurd-Buckingham House in Wayland, and the Goodhue House in Danvers, lent great character.

Shutters:

In the South, shutters were probably used more than in the North for some undiscoverable reason, but probably solid wooden shutters were frequently used to close over the windows, and in some instances may have been used without any sash back of them. Sliding shutters are occasionally met with, these sometimes being the entire width of the window and pushing back into the space between the studs so that at night or in extremely cold weather a room could be, if desired, hermetically sealed except for the fortunate vast opening of the fireplace flue which must have supplied, while it took away the smoke, some fresh air.

Glass:

The glass already leaded is supposed to have been imported in sheets and these were cut off to suit any length desired for any particular sash as is shown by the unequal cutting of the diamond shape in some instances, and in the instance of the before spoken of sash preserved in Salem,

where the panes of rectangular shaped glass was of what to-day would be considered a poor quality. But this glass at the same time had some interesting blemishes of that sort of quality which makes old glass decanters, "tumblers" and wine glasses of extraordinary interest. Glass frequently took on a greenish hue and this more particularly where what is known as "bull's-eye" lights were used, but it is probable that this latter use of greenish blobs of glass was not very pronounced before the second period of the Colonial house. The lead calmes were heavier in the early examples, almost an inch at times, and considerably lighter later, even to less than half an inch in width.

Verge Boards:

This feature of a comparatively useless rafter running up on the exterior of the gable for a finish—it is difficult to see why it should have secured in England so great a degree of attention. In our comparatively modest examples it was not often carved or treated in the attractive way which obtained there. Some of the Salem examples shown in prints however show a degree of elaboration approaching some of the English examples. Sometimes this form was entirely free from the building, leaving a short space between the wall and the rear of the verge board, which footed on the projecting plate.

Dormers:

Dormers were a comparatively unknown feature if not entirely lacking in all our early examples of this period, the gables taking their places with greater success, in that there was more room inside and greater picturesqueness both within and without the walls.

Cornices:

The cornice of this early period of house was practically nil, the rafter ends being left exposed up to the very end of the period, when the simple projection of rafters was increased and in almost every example encased with simple boarding forming what was locally called the "jet" and these sometimes attained considerable effect from simple projection but were decidedly lacking as to moldings or delicate adjustments. At the very end of the style came a very limited use of the plaster cove for the cornice—a picturesque device well worthy of perpetuation in any rendering of this early period or even of the early second period of the work, the last instance of a genuine one at least in Eastern Massachusetts where they once were occasionally seen, was that of the Goodhue House which was burned in 1890. This picturesque feature was of the utmost simplicity in construction, being formed over curved projections pinned on below the plate, on which the roof rafters rested, and extending down to the top of the windows of the second story or even some-

what below, as in the Goodhue instance, where the window breaks up into the cove somewhat, perhaps thereby preventing the feature from becoming overpowering.

Interior:

Of decided picturesqueness—however unlivable some people may consider them to be—the living-rooms and kitchens of these old houses represent a quality and degree of romantic comeliness which many have supposed to be lacking in our early domestic architecture. The cavernous fireplace; the honest framing which, as in the case of all constructive work when shown to be performing evident and efficient service, is attractive to the greatest degree; the further leaving of floor joists exposed and even at times the underflooring of the second floor showing in the room below giving still greater character, and it is possible for this underflooring to be of interesting stock which may take a wonderful tone in the course of years; the smaller windows than those usual with us now, as well as their diamond shaped lights and the higher placing of them from the floor, even allowing furniture to be placed under the windows; the broad boards of the floor, often in later days at least painted a glowing squash color; and the general low tone of the interior lighted by flaring candles in tin wall-sconces, or partially by the flickering firelight—what of our modern houses can compare in romantic quality with the best of such old time interiors? The

addition, in a way of entertainment, of old folk songs with an Irish harp accompanying the costumed singer, as has happened at one such house, sends one miles across the sea in search of a parallel experience.

Floors:

The upper floors were commonly of extra widths of pine; in fact, similar to that pine which is called "country pine" to-day, with large, although firm and hard knots which did not prevent its general use, judging from the few floors left which may be supposed to be original. Oak, white pine, and hard pine were all used in this position, and undoubtedly many of the earliest houses and even those of much later date, had the floors sand-covered with somewhat coarse sharp clean sand, the adept person who cleared the visible effects of use from the floors at the close of the strenuous work of Saturday, in preparation for the early beginning of the New England Sabbath, often tracing on the clean surface intricate patterns with the rough broom. The showing of the underfloors of the second floor in the room below is one full of artistic possibilities, and with the ability of getting adequate floor deafeners cheaply to-day this form of construction might often be followed, especially in the construction of summer cottages. The floor joists supporting the boarding, between the summers, girts, etc., should be of squarer

larger proportions and placed further apart than is the custom to-day to gain the most satisfactory effect.

Wainscot:

Wainscot sheathing is thought to have been used entirely about many of the rooms where it was possible to get stock plentifully, and where the use of lime for mortar was decidedly limited and difficult to obtain. This was of random widths and in oak or pine, generally the latter. On the edge of each board was frequently put a small molding in duplicate, sometimes however more on one side than on the other. When the matched surfaces were put one next the other, the result was a beautiful series of delicate moldings and lines running from the sill to the girt resting, where the sill was exposed in the room, directly on it, but in most cases coming down in front of it, and not always with a small baseboard. It is even thought that sometimes boarding showed on the interior between the studs, and this may have been the case in the most primitive buildings, but the desire for warmth in winter probably quickly led to the application of plaster on the interior. This sheathing of wainscot-molding was often put on horizontally, but by far the greater number of instances show it to be used vertically, as in this position on exterior walls it would have certain practical advantages besides the more æsthetic one of the vertical line tending to give

more apparent height to the room. Where entering between boards of this description on the exterior, water would naturally run down the groove where the boards are matched to its footing and thereby be prevented from coming inside the house, as it would be inclined to do in the case of horizontal boarding. This fact was often taken advantage of in the decidedly flattish slopes of the upper part of some of the gambrel roofs where the boarding, if put on vertically to the ridge, is much more impervious to the weather than if put on horizontally where water will be sure to ooze through and drop below. Such Jacobean paneling as is shown on one side of the Paul Revere door and in the beautiful example of the staircase hall of the Titcomb House of this period, did not begin to be used as much in the dwellings as it was in the making of furniture, especially those chests and court-cupboards which in Massachusetts and Connecticut (particularly through the Connecticut Valley) were made in rather close imitation of the English contemporary work, there evidently being some cabinet-makers who came over and built similar things here, but with certain adaptations which make the Colonial product more or less distinct.

Doors:

The doors from the first were generally of either plain boards or wainscot-boards—if for outside doors vertically on the outside and horizontally backed inside—but in interior

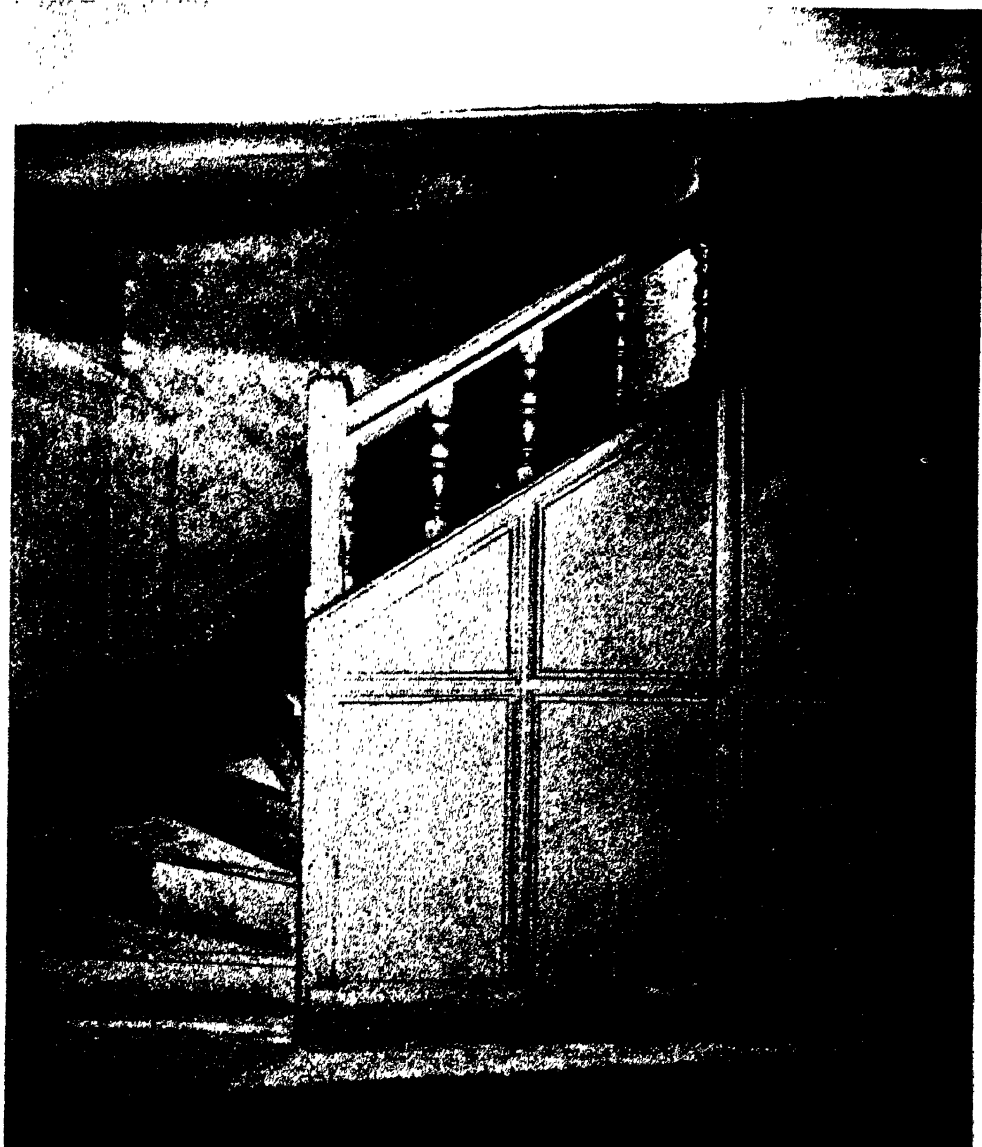
doors being entirely of the vertical type. These boards were held by battens at top and bottom and sometimes with a diagonal batten between—the battens in some cases being also chamfered on the edges or even molded. The possibilities of artistic effect in this one detail have been cleverly taken advantage of in much modern work by one of the leading English architects. It is of the simplest type of construction for a door, and has many advantages, being particularly at home in that extremely seldom used device of the latch-string—a door-furnishing perfectly at home in this type, if one wishes to go thus far in the matter of “hardware.”

Without doubt the Dutch door—that picturesque device of dividing the upper and lower parts, that the lower part may remain closed while the upper is open at convenient times—was used in the Colonial days, the oldest example possible to illustrate here being that of the Pierce-Little House at Newburyport, where the door is apparently of considerable antiquity. One of the most interesting features about some of these early doors is that of the studding of hand-wrought nails on the face of the door, usually forming a diagonal pattern, and in some instances showing these nails applied at the intersection of small cross lines made by chisel, or some such instrument, used for the purpose of spacing these more or less regularly. The finest example is that in the museum at Deerfield, Massachusetts, where is shown the door from the original Williams House which

was attacked by the Indians, the marks of the tomahawk being discernible to-day on its scarred surface. This has also an interesting piece of hardware in the combined knocker and door handle by which the pendant is used as the knocker against a nail driven into the plate back of it when desired in this capacity, and when needed as a latch turning a long arm on the interior fitting into possibly a wooden groove of the door jamb, or a hook-like piece of hardware to receive it.

Stairs:

There are known to be some examples of early cellar stairs where the solid timbers have been trimmed and given adequate footing one on the other, making an extremely solid affair. From this they range to a much lighter construction, sometimes reaching the second floor back of a very primitive encasing of the stairs by the wainscot molding, a similar covering protecting one from the rough chimney on the other side—there being only a hand-rail of the simplest kind attached to the wall. Even a rope has been known to pass for a hand-rail in this sort of construction, especially where the width of the stairs made it desirable not to curtail its narrow width by such a rail. The Hathaway House in Salem has a staircase of this description, the lower risers being peculiarly adjusted to the entrance of the staircase, as shown in the plan of this house. Thin risers and treads were



BENIAH TITCOMB HOUSE, NEWBURYPORT, MASSACHUSETTS
BUILT ABOUT 1680

Best of the staircases of First Period. Paneling really Jacobean.

used in the early period as to-day, although differently constructed and usually more interesting. When it became necessary to use a post, however, by change in the direction of the staircase or by its being left open toward the hall with occasionally balusters and hand-rail, a single newel post was sometimes used. This staircase is of the type called "dog-legged." Similar stairs are shown in English prototypes, some of them of considerable importance. At first plain pieces of wood forming a rail were used between posts. After the staircase became a freer expression, then balusters begun to be used pretty generally, but almost always being placed on the string enclosing the rise and tread of the stairs. These examples are comparatively rare, but still are encountered occasionally in New England of which the handsomest one known at present is that of the Titcomb House, Newburyport, Massachusetts. The balusters are even said to have been sawed instead of turned in some instances, but these are rarer still.

Painting:

Painting was probably not used in the very first buildings of this period, but did come into use at least by the middle of the Seventeenth Century. A lack of paint may have prevented some of the first fine woodwork from being painted, and its scarcity may have been operative in saving some of the beautiful natural wood even until well along in

the second period; it may also have been that people were sensible enough to realize that paint could not improve the beautiful color that white pine, left exposed, will take in time. The Connecticut Valley has numerous examples of both the first and the second periods where the pine was thus left, and those who inherit these old examples should be happy in the possession of the beautiful feature. Curiously at one time the occupants of the Paul Revere House had imitated the very beams they had before them in reality, by covering the wood with "whiteing" on which a color and "graining," simulating wood, was resorted to. At this time unquestionably these white side-walls were painted, and a simulation of raised wooden panels of heavy construction must have made an effective if somewhat artificial room. One door, of a single pine board, found in the cellar and being cleared of many coats of paint for use in a rear chamber was found painted in this curious imitation of raised paneling, and may yet be seen.

Painting was probably first used not for supposed æsthetic finish but to preserve wood. There are numerous instances of where it was used at a very early period for this purpose. It was even used to enrich the paneling of the early pieces of furniture called "Connecticut chests" in which the stiles were sometimes touched with black or red in their groovings, and the halved-turnings and baluster-like ornaments of the fronts were colored black, possibly in simula-

tion of ebony. The moldings on these chests were often in red whereas the center of the panel or the triangular-shaped portions left over by the irregularly placed panels were picked out in black, the use of several woods indicating that a most interesting opportunity for enrichment was taken advantage of. In the Hart House in Ipswich a curious dentil is made by cutting out square sections from one of the molded sides of a wainscot board. This runs entirely around one fireplace just outside the narrow facing of masonry, and in one instance around the entire fireplace-end of the room enclosing the usual wainscot-boarding of this side of the room. This when uncovered during the restorations was found to have been picked out in black in the cut-out spaces between the molded dentils, but unfortunately, not realizing the significance of it, the restorer removed the indications of this ornamental use of paint.

Masonry:

The early chimneys were more frequently built with stone foundations, and sometimes carried up largely of stone through the building even to the jambs of the fireplaces which were also of this material; but on account of the bad effect of the flame of the hot fires on the stone, brick was usually used where possible. Almost all of the early fireplaces of this period instead of having splayed jambs from the facing to the back of the fireplace, ran straight back.



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PAUL REVERE HOUSE "FIRE-ROOM." FIRST PERIOD

DATE ABOUT 1776

Original window frame at right discovered together with the wall paper under split "board-laths" and plaster. Wall paper reproduced. American chest and other furniture of period. Restorations by J. E. Chandler, Architect.



WHIPPLE HOUSE FIREPLACE, IPSWICH, MASSACHUSETTS

DATE ABOUT 1650. FIRST PERIOD

Note the massive cross-summer-beam entering chimney-girt and its chamfering.

Although this fireplace would not throw as much heat into the room, on the other hand it was possible to place in it logs almost its entire width. The largest known one is that of the Whitfield House in Guilford, Connecticut, which Mr. Isham has restored on lines discovered by him. The best examples in Massachusetts seem to be in Ipswich where one in the Hart House is 8 feet 6 inches wide and 3 feet 5 inches deep and 4 feet 6 inches high. Another in this town in the Whipple House is 7 feet 4 inches wide, 2 feet 7 inches deep, and 4 feet 1½ inches high. An interesting change from this form is that where the junction of the back and sides is built in a large sweeping curve, the examples of this type in the Whipple House and also on the Hart House not having such large openings as the square ones, being 6 feet 11 inches in the first floor one in the Whipple House by 3 feet 8 inches deep and 3 feet 6 inches high, and that in the west room on the second floor being 6 feet 9 inches wide and 2 feet 2 inches deep.

The lintel across the top of the fireplace was always a heavy oak beam, sometimes a foot square, with the back part toward the flame beveled, to help the draft and smoke. This is a place where fires frequently originated as the beam was in contact with the woodwork above or on either side of the fireplace, and resulted too often in the destruction of the house. An interesting discovery in the Hart House was of a tile like the flat red roof-tiles of England which

apparently was wired onto the back splay of this beam in such a way that sparks could not get at it. In modern examples it is possible to cover this vulnerable spot with wire lath and plaster, or still better by sheet metal covering all inside exposures of wood and making it perfectly safe.

The backs of these interesting fireplaces were of brick like the jambs and about 2 feet 0 inches above the hearth had a set-back of about 4 inches and was usually from 2 feet 0 inches to 4 feet 0 inches wide. In the case of some of those in the Philipse Manor House in Yonkers, New York, the corners of these panels are curved, making a still more ornamental feature, and in the best of the New England examples the space below this panel at the back was filled up with a herring bone design of brick.

The fireplaces of the early examples had no mantel shelves above, the wainscot sheathing coming down directly to the lintel, sometimes stopping the moldings of the same on a small projecting piece. The chimneys, as they usually proceed through the roof in the Massachusetts examples, took a long narrow shape rather than the big square ones seen later, the flues being in one long row in the direction of the ridge pole. When the lean-to was added on the rear and another flue attached to the chimney, as it was often done as a separate building operation, its flue was built out on the rear butting into the main chimney in the best way possible, although there was frequently danger

here where the addition met the original. In the Cooper-Austin House one, the interesting pilaster-like features on the front are the original ones of the date of 1657—and in some examples, as in the Coffin House, in Nantucket, an arch was sprung between these pilasters on the face of the chimney, making an added interesting feature. The projecting row of bricks down near the roof on each elevation served to stop the down-wash of the rain on the sides of the chimney and a cement bevel on its top was supposed to throw the rain somewhat clear of that place most likely to leak, where the framing boards and shingles met the chimney—usually with rather insufficient flashing. The caps of these chimneys were usually corbelled out as shown in the Cooper-Austin House and in various Rhode Island and Connecticut examples where they were built entirely of stone.

Firecranes were not known in these earlier examples, there being let into the brickwork at a considerable height above the hearth, a green oak sapling of about 3 inches in diameter from which iron chains suspended the pots and kettles over the flames.

At the back of the fireplace were the kitchen ovens having apertures of varying shape, round arched in the case of one in Deerfield in the old parsonage, square in others, and in still others having a curious curving arch. These were not only for use as ovens it is supposed, but some were used to keep some things warm when already cooked. In sev-

eral instances when these apertures are inserted into the jambs of the fireplace, the ovens were for drying herbs or the placing of the Master's pipe and tobacco, where it might always be conveniently found.

Regarding the adaptability of this period, it is perfectly possible to make its features subserve modern requirements. One admirer of this period recently has erected in New Hampshire a residence on Colonial Seventeenth Century prototypes which is absorbingly interesting. Not only does this home settle invitingly on a hill crest—not too high—and attractively screened in part by trees through which, as well as in the open, one gets a marvelous view of the valley below—but the rooms are attractively arranged, the service side being well segregated and as pleasant in exposure as the main house. But a further satisfaction is experienced in finding the entire framing carried out strictly in the period, the wonderful posts, summers, girts and floor joists having been cut from the owner's surrounding acres and lovingly adzed by a woodsman with ancient looking tools, into marvels of honest roughness and captivating beauty.

CHAPTER V

SECOND PERIOD

TO the Second Period belongs the predominating number of important houses which so quickly filled the seaboard States of the country. In many respects they closely recall the contemporary work in England, and the echoes from such books as those of Batty Langley and Inigo Jones continued some time later. In fact, their full influence was probably felt considerably later than during the immediate years of their publication. The transference of many details therein shown as stone to wood, at once made considerable difference, and being cut off from observing actual examples inclined to throw the builder more on his own resources in the working out of the inspiration obtained from the books. Such architects as Peter Harrison coming here from England, of course had their training in the mother country and their work more strongly had the flavor of English work, so that we find in his King's Chapel in Boston, 1754, a building which might be to-day tucked away in some forgotten corner of London. But there were good builders who made themselves by their study, both through their books and their profitable experience of building with their hands,

into good architects, and they produced notable examples of individual American house-building. It is an astonishing thing to find that in less than a century from the time the Pilgrims settled in Plymouth in 1620, what would be to-day considered beautiful great houses were built in the leading

Two Early City residences



*Alden Street, Boston.
Second Period.*



*Boston. Second Period. 1686
Foster-Hutchinson House*

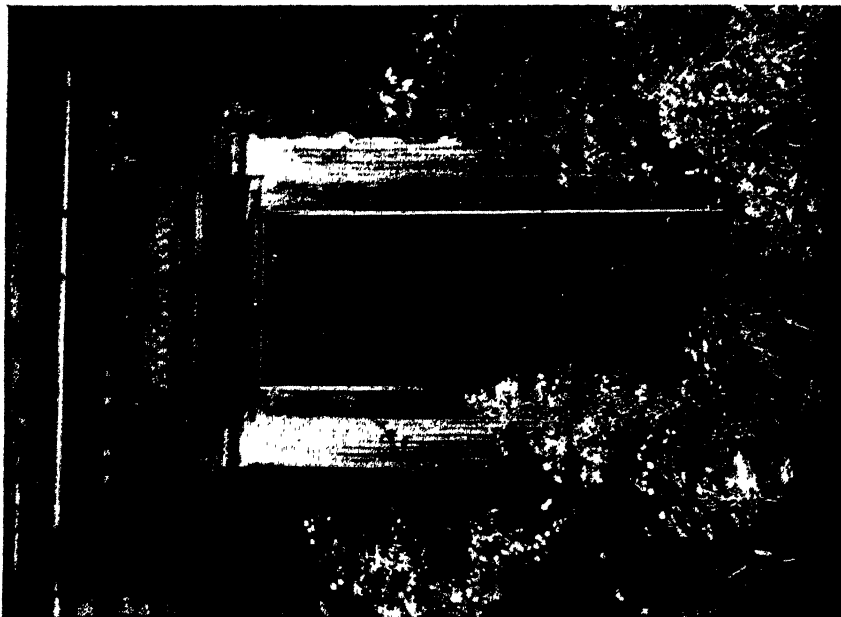
cities, which cities having since grown so rapidly have suffered these examples to be destroyed, and a few drawings only give evidence of what we have lost. To find that a really splendid house like the old Foster-Hutchinson House in Boston was built as early as 1686, gives proof that some of the colonists amassed wealth quickly. It may be claimed that the house, as the drawings show it, was reconstructed in later years, but other similar examples of early date, paralleled it in the same town. This one was a three-story building adorned by four massive pilasters with elaborated Ionic caps and with an enriched cornice and balustrade, back of which a simple roof was enclosed by great end walls of masonry, the four chimneys towering above much like those shown in the Royal



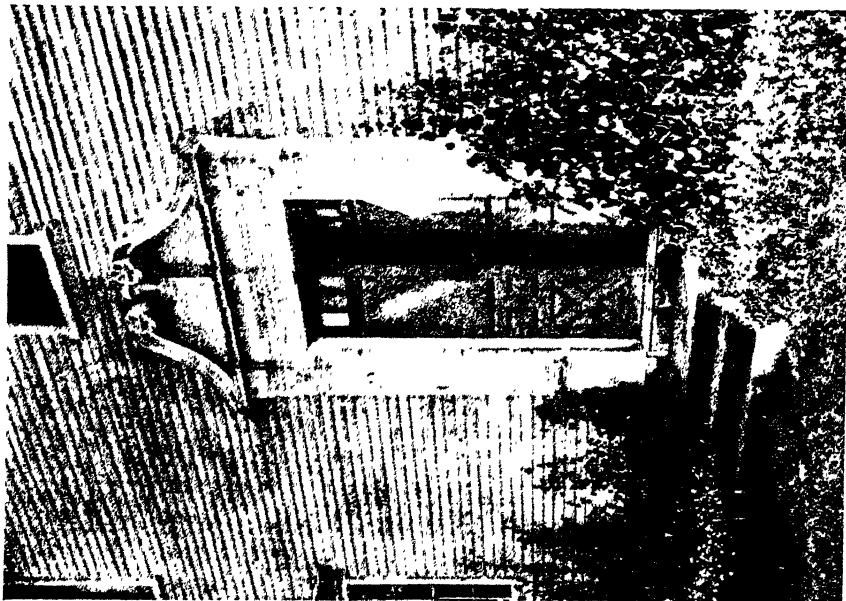
WARNER HOUSE, PORTSMOUTH, NEW HAMPSHIRE, BUILT 1723. SECOND PERIOD

House and Warner House illustrations. It is said that some of the colonists in their lavish expenditure of those funds which were so easily obtained, impressed the people of England then in much the same way that people of certain sections of the West to-day are regarded by their generally less liberal cousins of the East. The remarkable number of beautiful pieces of furniture and other embellishments of the homes of this Second Period which are shown among the possessions of some of our old families and in the museums, tend to bear out this assumption. So one finds that an antique furniture dealer in England may say that he would not know where to turn to obtain such chairs as are shown in the photographs of the interiors of some of our fine old houses.

In the damper and colder climate of the North there were built many less houses of masonry than in the middle and southern sections of the colonies. This may have been because it was found that, although a more equable temperature for the interiors could be obtained by using brick or stone, at the same time they retained a certain dampness which, where the temperature reached a considerable number of degrees below the zero point, had the tendency to make these houses more uncomfortable in the North than in the South. Later, when the methods of heating were improved, there should have been no such force operating against the use of masonry, but by that time it seems to have become a



FRAY HOUSE DOORWAY, DEERFIELD, MASSACHUSETTS
SECOND PERIOD



DOORWAY OF WILLIAMS HOUSE, DEERFIELD, MASSACHUSETTS
SECOND PERIOD
Built 1750 by his parishioners for Rev. Williams on his
release from captivity by the Indians



BRICE HOUSE, ANNAPOLIS, MARYLAND

settled habit for New England to use wood in the construction of its domiciles.

In the South are many fine examples of masonry, one at Lambs, South Carolina, now in ruins from earthquake, shows molded bricks of the exterior cornices and door frames, pilasters and other details which might literally have been brought piecemeal from Salisbury Close in the mother country, and set down on this new soil. Further north, at Carters Grove Hall, 1739, we find molded bricks used in a doorway which could probably be exactly paralleled in many a place in England, but there also came to be used quickly such individual features, which at first from their crudity of effort might be

put down as a first local attempt in that direction, as are found in the cornice and central detail of the Brice House in Annapolis in wood, and the wonderfully attractive rendering of the stone carved window frames of John Bartram's house in Philadelphia. In this latter instance the work has often been called crude and archaic to an objectionable degree, but when one considers the way in which a panel under the window of the second story was added in 1780 by John Bartram in which he expressed his thankfulness that Providence had allowed him to build his domicile, one takes a new view and is filled with admiration at those efforts by which, with his own hands, he did much of this work, and something of his love of his domicile and gratitude for opportunity seems to have gotten into the rough stone. How much better it would be if others simulated his effort and did some individual work themselves in their houses: how much more they would love them,—even if the product only resulted from the ability to paint the garbage box, it would still add interest.

This Second Period of still picturesque qualities ranged from the picturesqueness of the more public phase exemplified in the hostleries of the Post-road coaches which early determined the main roads of travel, to the sections more removed where a domestic quietness prevailed which, it is to be feared, in some sections approximated perpetual Sunday afternoon in its intensity. This calm, among those people who kept their minds alert, fostered frequent and lengthy so-



JOHN BARTRAM HOUSE, FIRST AMERICAN BOTANIST, PHILADELPHIA
SECOND PERIOD, 1731-1770

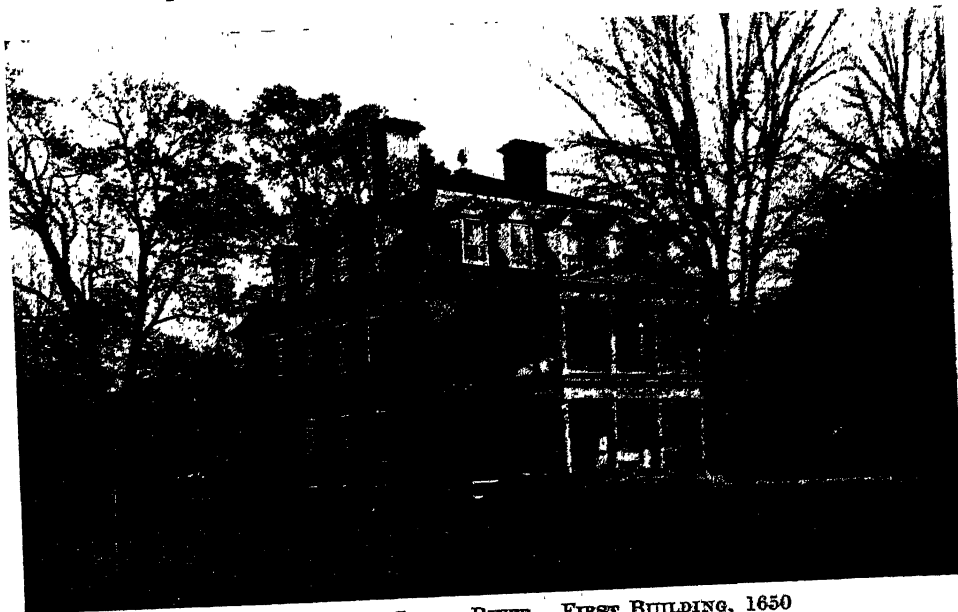
journals of visitors and propagated that love of simple hospitality for which the colonists were famous. Some decided characteristics stamped unmistakably this distinct period, which while it savors more intimately of the English work, still is as Arnold Bennett said, "utterly dissimilar" from anything in England, and in speaking thus he at the moment had in mind two fine houses of this period—the Longfellow and the Lowell houses.

In general that all-important feature in the country house—the roof—was, as it should be, a more noticeable feature in the North than in the South, although there are decided exceptions such as those dignified neighbors on the James River—Shirley and Westover—which have very prominent roofs, successful at Westover and hardly so at Shirley, except as to the utilitarian gain in attic chambers. That most noticeable and hospitable roof—the gambrel—was, one might say, almost altogether a product of the North and the most beautiful of dormers, such as those on the Paige House at Danvers, Massachusetts and The Lindens close by, graced them, and these dormers are altogether more appropriate as a feature imposed on the roof to be held in check than are those elaborate but unquestionably beautiful dormers of Germantown and Philadelphia, Pennsylvania.

The houses of this period were usually two stories in height, dignified and ample in proportion, extremely simple as to plan—in the larger houses of the South having connect-



HOUSE IN GERMANTOWN, PENNSYLVANIA
The plaster covering of masonry is characteristic of the locality.



SHIRLEY, ON THE JAMES RIVER. FIRST BUILDING, 1650
Remodeled and porches added about 1800.



PORCH AT GUNSTON HALL, VIRGINIA

ing passages to wings on either side usually for lesser offices and service, or sometimes as a separate house, as originally at Westover, and at Mount Pleasant in Fairmount Park, Philadelphia—(in this latter case with curiously concave roofs). These mansions were of the simplest arrangement of fenestration, usually five windows on the second story, the first story having a doorway in the center and occasionally when having more than two windows on either side as at Westover and Stenton—indicating a greater number of rooms inside.

The porch began to be made much use of, in some cases one porch superimposed on another, as in Shirley and that still better rendered one of the Bull-Pringle House, 1760, in

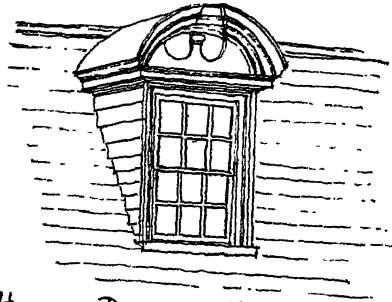
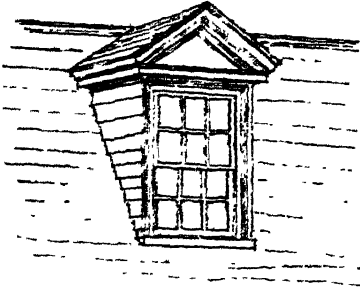


MT. VERNON

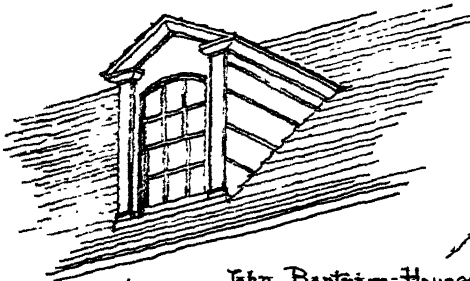
Charleston—Westover, 1737, remaining in this respect more like the English houses in the total lack of exterior porch or piazza either front or rear. In the matter of piazzas the climates' influence forced the colonists to be less hampered by precedent and there appeared such a prominent and impressive rendering as that of Mt. Vernon and, at the end of the period—the porch of The Woodlands at Philadelphia (1770). This echoed down to Jefferson's home at Monticello and another of his productions, Farmington in Charlottesville, really post-Colonial examples—but with some few lingering Colonial details.

The plan of the Southern houses more nearly resembled the English ones in their large rambling construction, many rooms being inconvenient as to planning, the Northern ex-

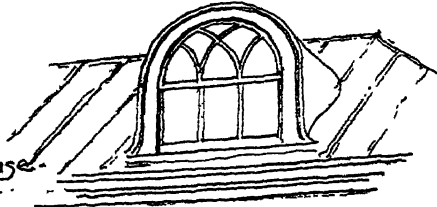
The Colonial House

Types of Dormers -

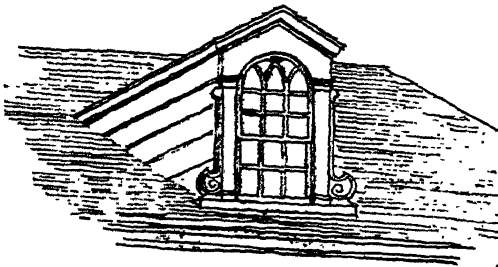
*Page House - Danvers - Mass.
second period.*



*John Bartram House -
Philadelphia - second period.*



*Homewood - Baltimore, Md.
third period.*



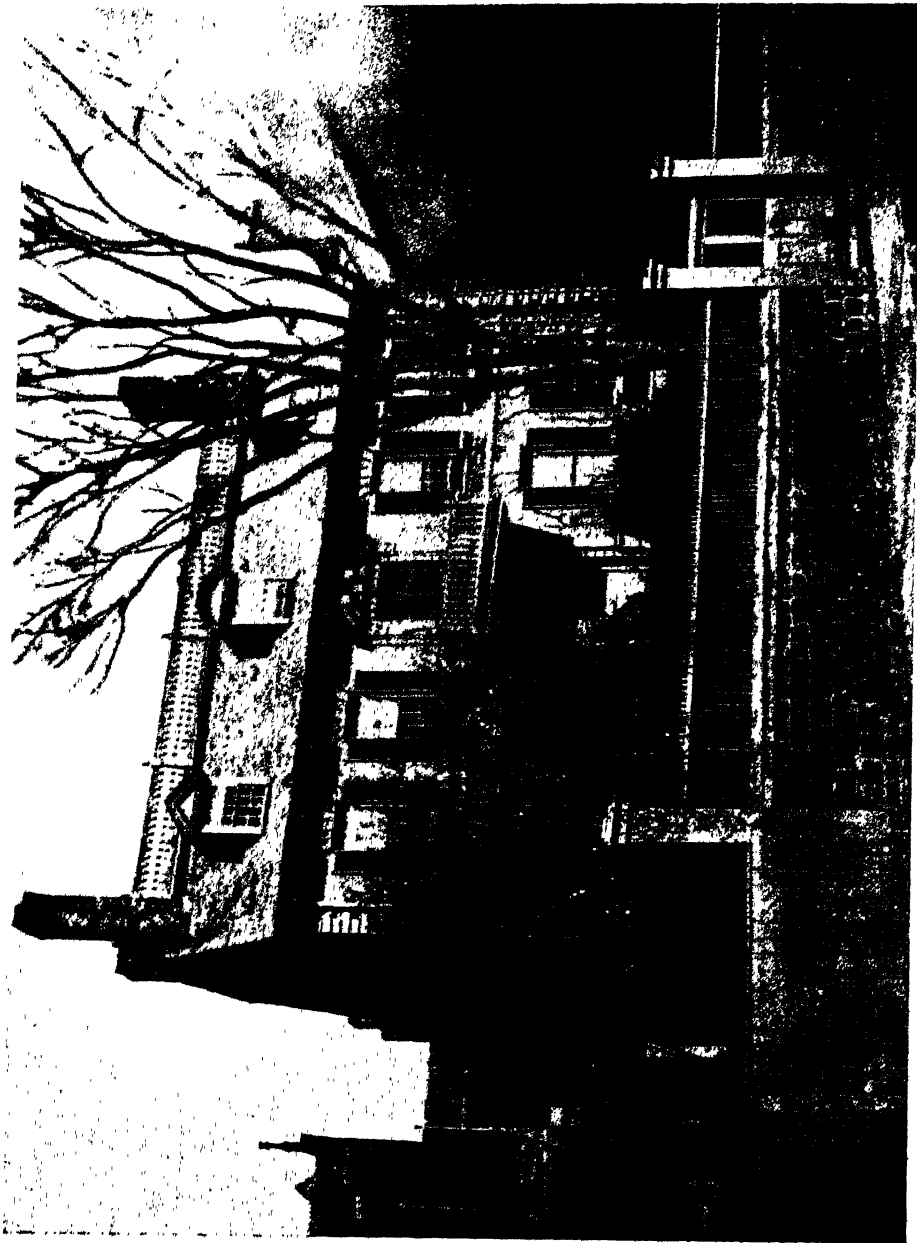
*Cliveden
Germantown, Pa.
AE -*

VARIOUS FORMS OF DORMERS

amples partaking more quickly of the American adaptation, being made more compact, first as a matter of expense and on account of the heating question in winter. Many of the

houses of similar class which were of two stories in the country were constructed of three stories in the city and in both wood and masonry. In the city houses the roof became a matter of little moment, but in the country the hip roof, of which a most beautiful example is that of the Counsellor Wythe House, that roof which sloping from each side of the house equally to a ridge (as the houses are not usually just square, although Shirley is practically so) gives the most beautiful capping possible. In the North many houses adopted the gambrel roof probably because to do so gave at little additional expense, more available rooms in the attic. Sometimes large ones like the Warner House, Portsmouth, although using the actual gambrel roof form, enclosed the same behind square-topped parapet-walls between the two end chimneys—an effective device followed frequently in late work down to 1840.

Among the houses of this kind where stone was used, although there are a considerable number of small ones scattered here and there in this material, and it was most picturesquely used in combination with other materials in the Dutch Colonial work, the important mansions built of this material were rather few. Of those of trimmed stone with horizontal and vertical joints (plain ashlar)—the John Bartram and the John Hancock houses—are two of the most prominent examples. The Bartram House is more remarkable in its stone details and the fact that three large stone col-



GENERAL JOHN HANCOCK HOUSE, BOSTON. SECOND PERIOD
The best of Colonial stonework. Built, 1737. Destroyed, 1863.

umns were used here, the central one standing free in the center of a recess, and the side ones engaged, running the entire height of the building of two stories constructed of rather flat drums with rough Ionic capitals and the above mentioned extraordinary rendering of the carved window frames on the front of the building—an archaic rendering of a Greek form. The Hancock House had no remarkable stone details other than the lintels of the windows which were cut in an unusual way for that time, and the quoins. This was a most dignified mansion of the period and had an unusual feature over the door in the manner of a wide French-window under a rather flat frame with broken pediment above and pilasters at the sides—a piece of work that is paralleled very nearly by a similar feature over the door of the Old State Capitol in Newport, Rhode Island, the details being so nearly like those as to lead us to the supposition that Richard Munday, its architect, was also the architect of this Hancock House. The overhanging, insecurely supported hood above the front door is a similar feature as well as the lintels and quoins, Munday seeming to have a limited building vocabulary and to have built very much the same thing for the State House, simply enlarged, that he thought would do for a dwelling. The Hancock House is gone—destroyed after vainly trying to save it for four or five years in legislative acts, and finally demolished in 1863—there being left only remnants of the architectural details here and there which people have saved

—as is very likely to be done with material things worth while—that is, by small and individual movements—not by legislative acts.

Another house quite as important is that called Cliveden (1761), the ancient seat of the Chew family in Germantown, Pennsylvania, where the stone work is also in vertical and horizontal joints, and strange looking pedestals surmounted by urns or vases rise above the roof at either end of the front and on top of the pediment of the too slender central motif as well as perch on the tops of the gable-ends of the main roof at either end of the ridge. It may have been the intention to connect these by a balustrade, but the feature recalls some English work and is also found again in Virginia at disappointing Hampton. They give character, but are not a very happy conceit. Wyck, that delight among American houses from whatever viewpoint, starting from 1690 and having changes made in it as late as the early Nineteenth Century, was of the irregular trap-rock type of masonry the garden end of which is still left uncovered, while the rest is plastered. The perfection of this type of stone work was reached in Wynnestay, Lower Merion, Pennsylvania (1689) in which the stones used are quite large, the joints very irregular, and not as much in the horizontal vein as some of the other examples in this region where the stone work lends itself so easily to beautiful treatment in the long horizontal joints, but with the whole kept as *flat* as possible. Waynesboro, another



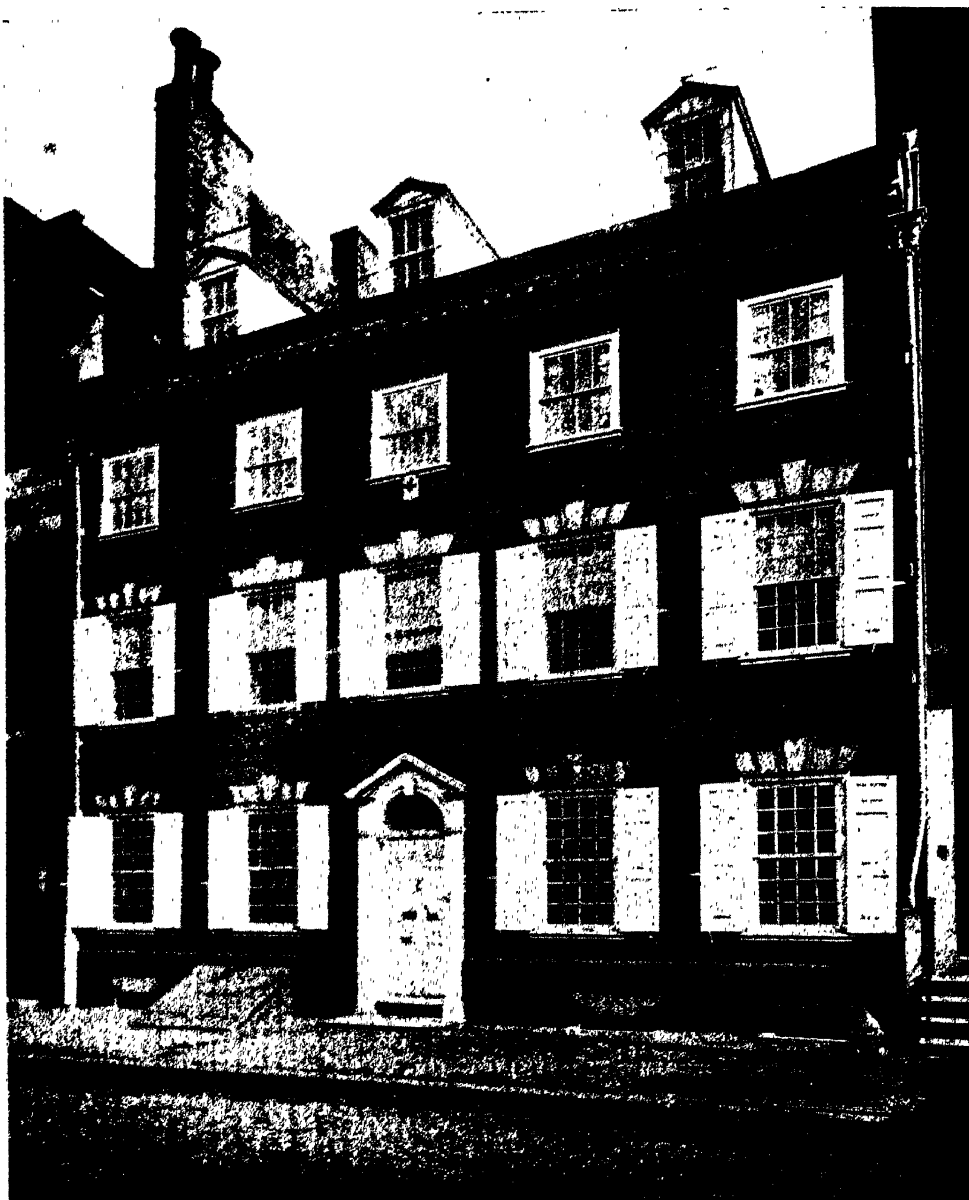
WYCK, GERMANTOWN, PENNSYLVANIA. PERFECTION OF COLONIAL WORK OF SECOND PERIOD
Begun 1690 (last alterations by William Strickland, Architect, in 1824). A driveway once passed between parts of the
house.

house in this locality (1724) with irregular stone work even to the arches is one more notable example. This same formation of stone called "trap-rock" used so successfully in the houses of this region occurs in other places in greater or less profusion and lower Rhode Island has some similar walls, but it was not generally used as a building material in the North as it should have been.

There are some notable examples of combinations of stone and brick work—one of them occurring as early as the First Period in the Pierce-Little House in Newbury, Massachusetts, noted under The First Period. But two very important examples of the Second Period in the same neighborhood are those of the Van Cortlandt House in Van Cortlandt Park, New York, and the Philipse Manor House in Yonkers—the latter at least, a building of two periods. In this ancient manor-house (a manor-house in the real meaning of the word) we find one of the most important buildings with the original detail which can be easily consulted, it being kept open to the public as an exhibition of one of the finest examples of the Colonial house of its time. Within are enriched plaster ceilings—an unusual feature of our early houses—the original fireplace ends of the rooms in wood and of elaborate workmanship, original wainscots, paneled window embrasures and cornices, while some few restorations—most of which are in good vein, eke out the few spots which were marred in transmission to our time. The

wonder is, that with the horrible "Town Hall" made at one time in the second story as a contribution of our Dark Age in Architecture to the house, in which five fine rooms were ruthlessly destroyed, the remainder of the house escaped so completely. The fireplaces have facings of the old Dutch tiles, and splendid old iron firebacks with the British coat-of-arms adorn the backs of them, and above these are the 4-inch setback panels supposed to help in keeping the down-draft from reaching the flame too suddenly and causing the smoke to come forward into the room—the three features being rarely used together. Many of the details of wainscots, doors and window-seats are unusual and give an interesting picture of the richness of some details of life among the well-to-do of that period. The staircase in the original house is much like that of the Van Cortlandt House and in this case has solid oak risers and treads. In this original building the cornice jutted out over the windows in the manner characteristic of the period; the interior shutters at the windows are well paneled; and in one case the door entering one of the rooms is an extraordinarily fine one being three panels high and each panel being the entire width of the door while various other details make us fortunate indeed in having this example preserved for us, it is to be hoped, for all time.

On the exterior the solid window shutters of the first floor remind one much of the work further south around Philadelphia. Curious small quoins of varying widths flank the ar-



MORRIS HOUSE, PHILADELPHIA

chitraves of the windows both on the first and second stories and continue for a space below the windows of the second story in something the same way that the aprons are used in other instances like the one in the small Boston example, and a similar use was made of them in the Van Cortlandt House (1748). (This latter should not be confused with the Van Cortlandt Mansion built 1681 at Croton, another fine house.) Here the apron under the first story windows goes to the stone apparently a foot or so above the floor level, which stone work continues through the exposed basement as well as the foundation walls. Here in addition to the quoins at the side are curious heads forming a key-block in the flat brick arch above the window—these heads of which there are nine on the face of the building being in three designs, appearing variously like portraits of Medusa, Benjamin Franklin, and the Devil. Similar heads of terra cotta are found in the circular gable windows of the Old State House in Boston, probably of the period of the re-building in 1748 and are a very close rendering of Jacobean work.

The window lintels in many of the early houses of stone were flat across the top, although occasionally as at Graeme Park, Pennsylvania (1722), they were roughly built in a segmental arch and the brick arches of the windows of much of the early work is also segmental in form, as in some beautiful examples still in Salem and Newburyport, and as is shown in the illustration of the Nelson Mansion in Yorktown. Ordi-



STENTON, PHILADELPHIA

Excellent simple detail. Good brickwork. Strong architraves.

narily, however, it was the arch itself which was segmental in form and the window frame and sash did not take the same form—the Nelson Mansion being a remarkable exception. The general form of the early windows set in masonry is of an elongated form, being usually three panes wide and three panes high in each sash—those in the Counsellor Wythe House in Williamsburg being the perfection of proportion of this feature in this period. In the wooden house in the North the proportion is also often very beautiful, a good example of this being shown in the Hurde-Buckingham House in Wayland, Massachusetts, built in 1715. At Stenton (1727) the windows are wider, being four panes wide, but having the same vertical divisions, while Waynesboro, Pennsylvania, has very beautiful ones of this period—shutters being used below on this house and blinds above. Shutters are invariably, except in new examples, *white*, while the blinds, as in this instance, are a dark green.

A very happy feature of some of these houses is that of the string-course, forming bands around the house, usually in this Second Period stopped off before coming to the corners, and on the ends of the house being used simply over the occasional windows, it apparently being thought an embellishment to the general form of the window itself rather than as an expression of the floor line within, which seems to have been its usual function in the later work. The string-courses of this period have usually the lower brick molded



DETAIL OF ENTRANCE, STENTON, PHILADELPHIA

The steps are simple but of unusual form.

of "cyma-reversa" form, above which were three or four courses of straight bricks, the top being beveled with a cement wash to keep the shelf formed by this projection from holding the water and possibly driving back into the building. In the best houses of this period there was often at the first floor level a molded brick, setting the foundation from the first floor to grade out from the main building a matter

of about 4 inches. A feature also used at times were the quoins of brick at the corners of the building, a beautiful example of which is that of the Arnold Mansion in Fairmount Park, Philadelphia. Sometimes in this period the use of molded bricks was carried even into the cornice, the first molding being frequently of brick, usually like that starting the string course below, while the rest of it was of wood.

The porches had nothing in the nature of molded brick or other masonry, usually being simply of wood. There was much more frequently used simply a flat door frame on the front of the building rather than a porch, and this, where the exposure is not too severe and a vestibule is not called for within doors, is the most attractive form of entrance that can be used, as is beautifully shown at Westover, Cliveden, and in the illustration of the Lowell House in Cambridge. An effective combination of brick and wood is frequently seen, especially in the North, where the ends of the houses were of masonry, the chimneys in this case being almost invariably in the end wall and probably being responsible in their mass for a large part of the wall itself, there being so little left of the end elevation as to make it an easy matter to continue the brick into the entire wall, becoming a noticeable feature.

Although in this particular period where the brick ends were used for wooden houses the brick usually ran lighter in tone and was a more finished product—some of the early ones

show a great deal of character in this respect and "bench-brick" with its darker colors were interspersed in a wall of varied color and great interest, this being helped out by the use of the "Flemish bond"—being the use of a header and a stretcher alternating in each row—the header in the row above coming in the center of the stretcher of the row below. This gives the most varied wall as to color unless it is eclipsed in that curious brick work of which there are three examples in Annapolis where the entire fronts of the houses are of the small end of the brick, the small units giving a very fine scale to the building. The Brice House is perhaps the most noticeable example of this, the house itself being considerably larger than either the Paca House or the Chase House, now used by the Sisters of Notre Dame. This last building has been in the last few years sadly changed over into what is probably thought an improvement, by the covering of the face with either plaster or paint so that all this interest is obliterated; and furthermore the beautifully proportioned windows have had their sashes subjected to a treatment of large panes of glass of tenement-house proportions. It is hoped that the beautiful interior hall, offering one of the finest examples of staircase work in the South, has not been similarly desecrated.

Another variation used in the brick work was the English bond, of which a good example is in the small Old State House in Boston, which is so similar to domestic work in its

feeling as to almost offer suggestions for house building. Here the brick work has a row of headers alternating with a row of stretchers in "English bond." What came later to be called "American bond," much less good in either constructive worth or appearance, usually had four courses of brick laid up in stretchers, every fifth course being a row of headers—or possibly every seventh course, degenerating to no bonding course whatever,—thoroughly reprehensible. "Promiscuous bond" was a hit or miss method in which the ability to count apparently passed from the mason.

Occasionally exteriors of these houses were further ornamented above the dormers of the roof by a deck, this sometimes running the entire length of the roof-top as in the Warner House in Portsmouth, these decks being usually enclosed by balustrades of the baluster type in this period. A similar one is shown on the Hancock House—and afforded a good vantage point for views, thereby meeting with much favor in the seacoast towns. Furthermore there was occasionally in the center of the deck a cupola of varying degree of elaboration and form, this giving, where the house was large enough, a sensible embellishment. Where the maritime interests were strong as at Portsmouth, Newburyport and Salem these were put to good use as a spying place on the waters of the harbor. In the South the feature was not much used; that at Mt. Vernon being a noticeable and graceful exception, and that at Hampton quite ugly. In a smaller way the

dormers in the North were used for this same purpose, they being sometimes, as in Plymouth and Duxbury, arranged just in front of the central chimney where the retired sea-captain or anxious ship owner could lean his back against the warm chimney in an otherwise cold attic and with a glass in hand—and another of a different kind by his side!—while away hours of the day in safely patrolling the waters of the harbor.

An attractive device for fence or guards in this period shown in the Ladd House illustration, was that of the chain of iron between columns which enclosed the sides of the porch in place of a balustrade, or descended from the columns of the porch to acorn-topped posts in the ground at the base of the steps, or from post to post along the walk.

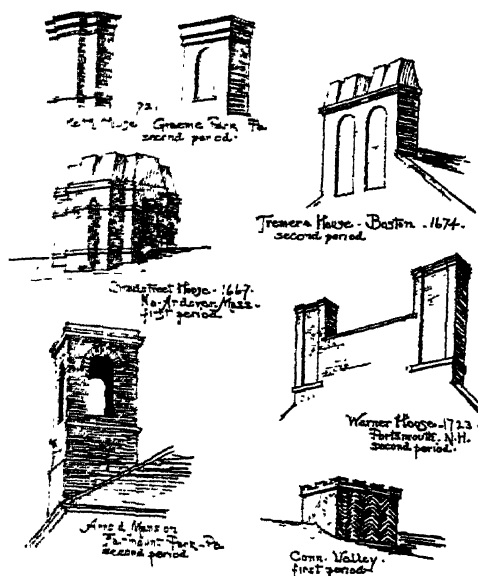
The matter of the chimney in this Second Period is also an interesting one and there are various examples of unusual forms, but the chimneys in general were topped out in much the same manner—an unusual and not very beautiful form being that in use at the Nelson Mansion and the Counsellor Wythe House where they were drawn together in a concave outline at the top in a rather heavy manner. Beautiful ones with arches in them as in some in Virginia and in Independence Hall, Philadelphia, and later at Mount Pleasant near by, and again in the Philipse Manor House where, however, they are not so happy in disposition, offer suggestions for



LADD HOUSE, PORTSMOUTH, NEW HAMPSHIRE

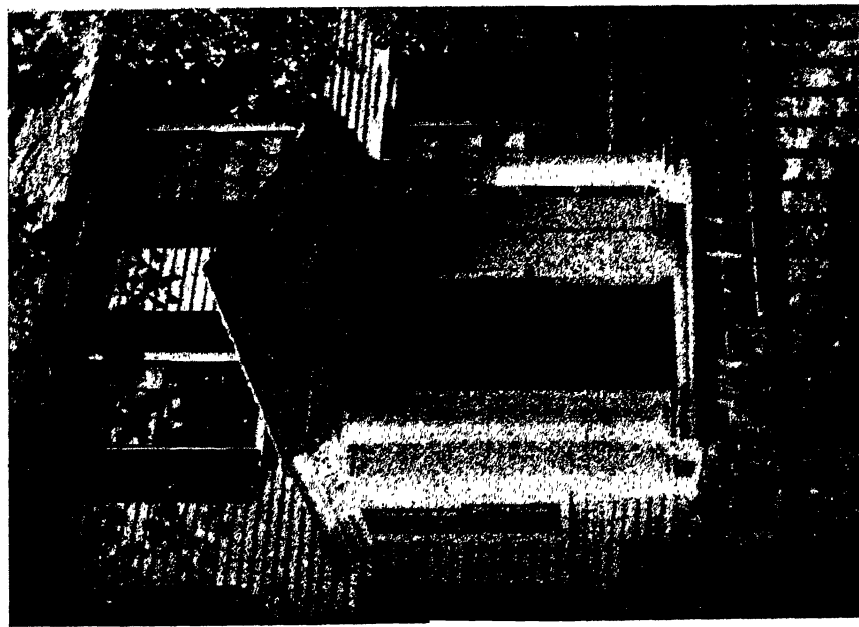
attractive arrangements—the one at Mount Pleasant being decidedly the most beautiful.

The door frame, from following pretty closely English precedent as in the two beautiful entrances in the Royal



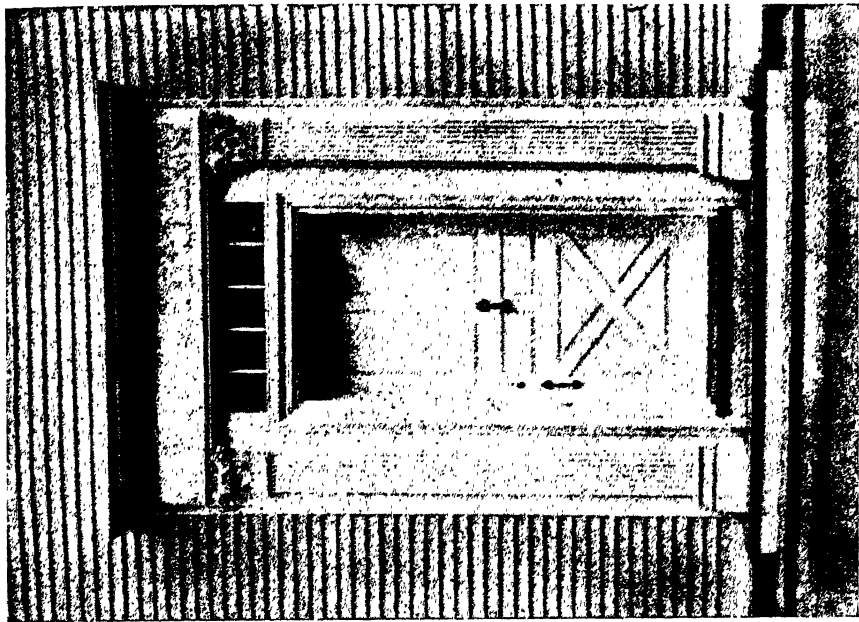
VARIOUS TYPES OF CHIMNEYS

House, the front entrance of the Warner House and many others, gradually broke away into more individual renderings until in the Third Period they became quite distinct. In this Second Period, however, they seem to have come from various sources, such an extremely unusual doorway as that of the Winslow House in Plymouth, having a very indefinite legend attached to it concerning its origin in a "monastery near Quebec," and certainly the extraordinary carving shows it to be but remotely connected with other efforts. The door



PORCH IN HINGHAM, MASSACHUSETTS
SECOND PERIOD

Showing useful extension of house well-lighted, and space to stand under cover at the door.



DOOR FRAME OF WINSLOW HOUSE, PLYMOUTH, MASSACHUSETTS
BUILT ABOUT 1753, SECOND PERIOD

Altogether distinct and unlike other Colonial work in the flatly carved frieze of vine, grape, and birds, as well as cap.

frame was gradually enlarged into a porch in many instances, but even when it remained simply an elaborated door frame or "trim" around the door, if it was employed in the Third Period, as was frequently done, it became much more attenuated and graceful until such examples arrived as the interesting Portsmouth example at the head of the long steps shown in the illustration, and the attractive circular porch of the Gardner-White-Pingree House in Salem. There are many earlier porches, however, which seem to be contemporary with the buildings such as those of the Philipse Manor House, the one on the Far Rockaway House (the side porch is a later addition) those at the rear of the group of houses in Annapolis, and numerous other examples, and these were used by the occupants of the house as their only out-of-door living room.

The examples of flat door frames of this period, are usually enriched with some of the conventional members of the classic entablature adapted more or less to wood, but are comparatively heavy. Occasionally such extraordinary examples as the two New England ones here shown of the Churchill House in Wethersfield and the Williams House in Deerfield, seem to be the distinct efforts of one person or a small group of workmen. It would almost seem that they might have been the renderings of a person who had seen Jacobean work in England and having no books or data, but simply his memory, had applied it to these exterior door



GARDNER-WHITE-PINGREE HOUSE, SALEM, MASSACHUSETTS
A beautiful example of the Third Period. Samuel McIntire, Architect, 1810.

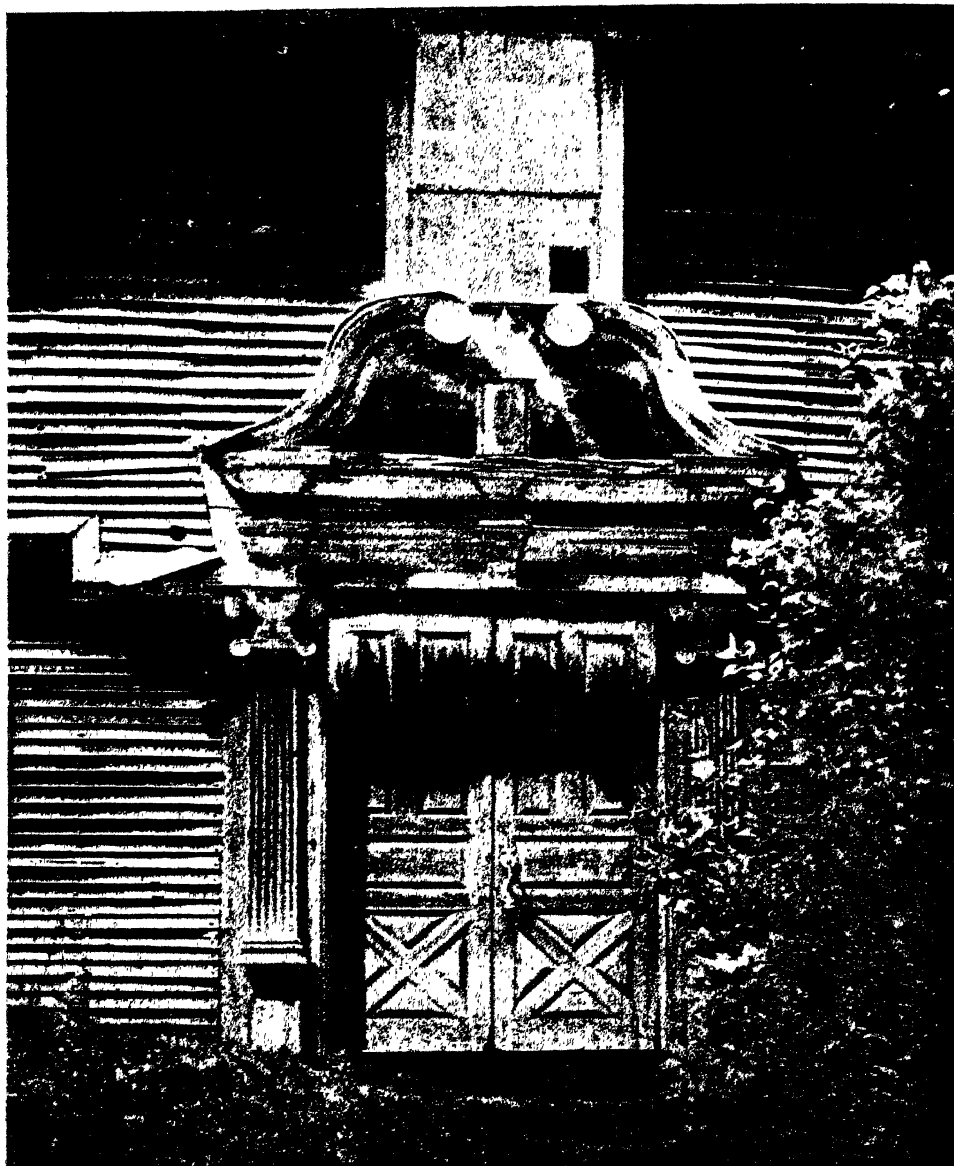


HOUSE AT FAR ROCKAWAY, LONG ISLAND. BUILT ABOUT 1720
Unusual dormers and deck balustrade and porch. Heavy split shingles for covering.

frames in this manner, the result being quite a different thing from anything we can recall in England.

In the matter of wooden houses the details of this period were strong, and such features as cornices and door frames were often almost just like the English examples—but there came a departure when the windows projected from the face of the building frequently with a small cornice and with the sill treated with moldings, although sometimes this was left extremely solid and plain as in stone examples. A very fine example of this type of house—the Lowell House—is of extreme simplicity, its mass very fine, the fenestration and divisions of glass dignified, and the result is strong and individual. A beautiful balustrade surrounds the roof just above the cornice and in this case, instead of having plain pedestals with balusters between, having in place of the former, turned posts of similar outline to the balusters. It was found advisable here, as at the Longfellow House, to add some out-of-door sitting place at either side and this was added fortunately by leaving the present façade clear and having it take its place as a feature on either side of the house.

In the smaller wooden houses of this period, especially the earlier part of the period, the sashes were often very heavy, the panes of glass rather small and the muntins very strong, they being in the Bradstreet House, in North Andover, Massachusetts, almost $1\frac{1}{4}$ inches wide. These are decora-



Courtesy of G. D. Seymour, Esq.

DOORWAY, CAPTAIN CHARLES CHURCHILL HOUSE,
NEWINGTON PARISH, WETHERSFIELD, CONNECTICUT

BUILT ABOUT 1760

An unusual example of the remarkable door frames of the Connecticut Valley. The
"string course" is unique.

tive in and of themselves and the sense of protection one feels back of them in inclement weather is most satisfying. In this Bradstreet House the moldings of the fireplace end of one room, which is entirely paneled in wood, are heavy and strong and adjusted to the shoulders of the encroaching corner posts of a still earlier period of the house, the shoulders bending towards the center of the room, carrying the chimney-girt, all being "cased in" and making a more finished—and as was then thought—more beautiful feature than the early adze-marked ones. In this room the fireplace is recessed into the woodwork and a cove above the fireplace and shelf, comes forward to meet the general line of paneling. The large roll-molding around the opening is extremely generous and there originally was no mantel shelf, as in most houses of this period,—one being added later. The same thing happened in the corner fireplace of the Warner House where an inconsequential shelf has been added in later days and serves as a catch-all for the usual frippery, thereby much destroying the dignity of one of these early fireplaces, they being vastly more distinguished and pleasing without the ordinary shelf. These renderings are seen in all their beauty in the Royal House, where the drawing-room and the state guest chamber are very fine examples, both having the tiled facings of the fireplace, the unusual feature of the tiles returning down the spalls of the fireplace a certain distance where the flame of the fire does not reach them. These usually are set without



DRAWING-ROOM OF WARNER HOUSE, PORTSMOUTH
BUILT 1723. SECOND PERIOD

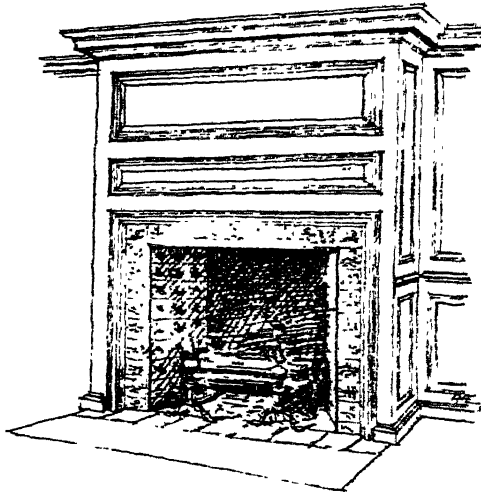
Beautiful paneling. Note method of stopping chair-rail and baseboard at this time. A corner fireplace which looks well. Three rows of tiles at top and one at side.



FIREPLACE SIDE OF ROOM, ROBINSON HOUSE,
SAUNDERSTOWN, RHODE ISLAND

Archaic carving in caps of pilasters. Good roll-molding around fireplace, but facing too wide. Interesting fire-back.

any iron frame whatever, but in the case of the one in the above mentioned guest chamber there is a molded brass frame—the molding making all the difference between an extremely ordinary thing such as the usual plain brass frame



*Typical second period Mantel
and method of tying tiles.*

which is supposed to hold the tiles in in modern examples, and the dignified beauty of this earlier example.

In houses of note it was almost invariable that the entire fireplace side of the room should be paneled in wood, there usually being doors entering closets or other rooms flanking the fireplace making it largely wood, it having determined them apparently to frankly make the entire end of the room of the same material, whereas the rest of the room was wainscotted and had a comparatively small plaster side wall above, which in the case of the guest chamber of the

Royal House was once covered with Spanish leather of very beautiful design and color. One of these tiled fireplaces in the original old blue or mulberry color on the gray-white of the old Dutch tiles makes an extremely pleasing feature for a rendering of this period of fireplace and the further enrichment which occasionally occurred of iron firebacks to take the strength of the flame that it might not affect the brick work and "burn it out," was another feature of much strength and interest. These firebacks were usually imported from England, although after a while they were made in this country and are interesting in subject and form, looking often more like antique grave-stones than anything else. Adam and Eve under the traditional apple tree, with the snake much in evidence; one grotesque one with the legend, "An Ape may laugh at a Man;" coats of arms, eagles, and heraldic devices of various kinds form some of the suggestions for this extremely interesting feature.

A cornice across the top of the mantel went around the entire room and if the house was of the earlier period which had been remodeled, the summer beam, originally of hewn wood, was encased in a more sophisticated covering and the upper molding of the cornice run down on either side of it mitering into the main cornice of the room. In the finer examples, as in the Winslow House in Plymouth, the Lee Mansion in Marblehead, and many others, the fireplace was flanked by pilasters, sometimes, as in the latter house of very beautiful

design and with finely carved caps. Although this again was a feature which might be found to be very similar in many houses in England, there quickly came an individuality by its being transplanted to this country, and in many beautiful rooms which are left in the original white pine, which was originally much used as a building material without being painted as is seen to-day in some Deerfield examples and others in Connecticut, the work is of great beauty.

There was on exhibition in the Metropolitan Museum of Fine Arts during the Hudson-Fulton Exposition, a portion of a very beautiful room from Coventry, Connecticut, showing great individuality of treatment in this material, the wood having taken in the course of long years, a beautiful soft reddish brown, difficult to describe. The panels of the lower wainscoting on either side of the mantel in this case were of the "cross panelling" type used on what was called the "witch doors," which device was supposed to protect the inhabitants of the houses from influence of witchcraft, here picturesquely adjusted, the upper of the triangular panels being arched at the top. Each of the panels of the upper part of this wainscotted end of a room was much narrower than the lower ones and had a circular top—three of them occupying the same space in width that two occupied on the lower tier, the result being that the whole feature was picturesque and free in treatment in the extreme. This interesting example shows what can be done with the simplest material treated

with imagination, but with imagination which is reined sufficiently by precedent. Colonial work is full of such possibilities of adaptation for people who care enough about that type of thing to give the time to study it, draw it, and put it into execution.

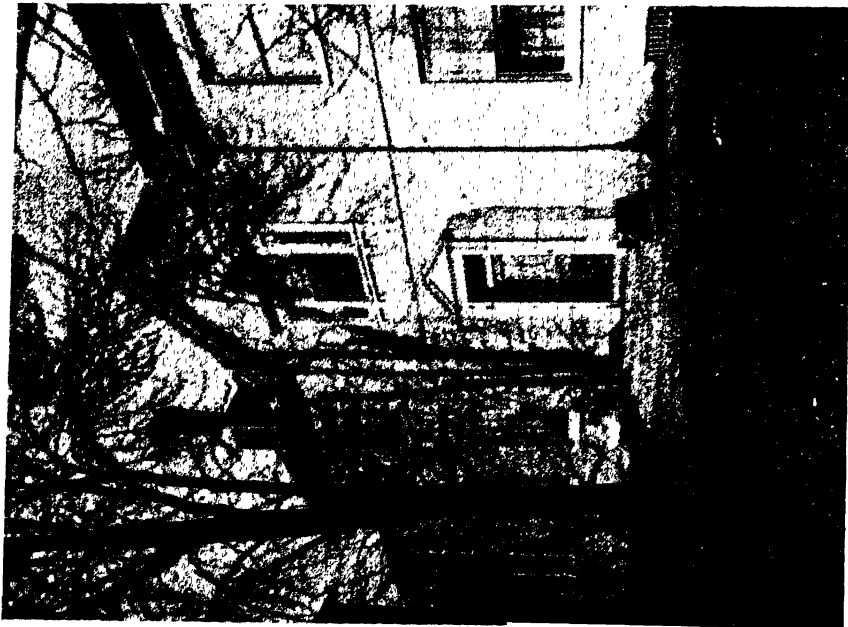
In these wooden houses the covering quite frequently was of matched "siding" with horizontal and vertical splayed lines, usually very flat, which might be considered an imitation of masonry like straight "coursed ashlar" work. This, many architects consider a falsity which should not be tolerated. It is however so straightforward and direct that, although the lines do conform even to a similar treatment of the lintel over the window, to such masonry as is shown in the John Hancock House, it is not any more objectionable, if painted entirely one color and not striped off with white on the splayed sides representing joints of masonry, than is a wooden arch which is also a form of masonry, but adapted to wood and done so frankly and simply that criticism is largely robbed. The Winslow House in Plymouth, it was found, was originally covered with this siding similar to that on the Lee House, but in the Plymouth example was later covered with clapboards. This remodelling process probably happened to many of the best old examples. The Lee House (1768) is as fine an example of this treatment as can be found, although the courtyard side of the Royal House is also well treated in this manner. This latter instance be-



GARDINER-GREENE HOUSE, BOSTON. BUILT ABOUT 1758
Well placed with dignified approach, showing the value of terraces and steps.



JEREMIAH LEE HOUSE, MARBLEHEAD, MASSACHUSETTS. BUILT 1768
The best of its kind, with cupola and original door beautifully paneled. The staircase and interiors throughout are in splendid preservation and of remarkable workmanship.



THE RECTORY, BALTIMORE, MARYLAND
BUILT 1794

Noticeably well-placed window of Palladian type.



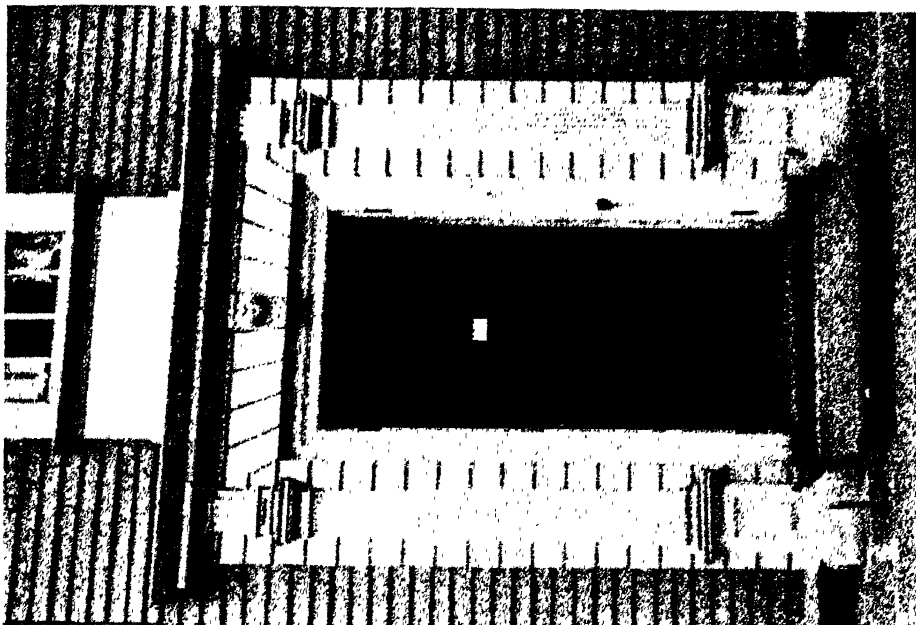
THE ISAAC ROYAL HOUSE, MEDFORD, MASSACHUSETTS
BUILT 1732

A remarkable house both outside and in. Note heavy projecting panels connecting windows in tiers.

sides having the entire upright wall of a large three story façade treated in this way, is stopped at the corners instead of by wooden quoins extending around on the end of the building and covering with one quoin this side, as is usual where the ends are of brick or clapboards—tall pilasters on pedestals, the feature running the entire height of the house, and capped with the main cornice of the house. Furthermore these windows are of wider dimensions than usual in this type of house (being four panes wide instead of three, and those of the upper story not being short windows as they are on the other façade shown in the illustration) and have pedimented caps on the first two stories, the molding around the top of the window of the third story being a continuation of a portion of the cornice, breaking forward over the window. These pilasters were frequently used on houses of both the Second and Third Periods and are effective but not essentially a Colonial feature. Sometimes the corner-board of a wooden house is enlarged into a sort of pilaster which gives strength to the corners and is a good treatment, being fitted with a slight cap and base, which however should be supported by an enlargement of the foundation at this point that the feature may sit well on the ground. The quoins are sometimes used simply placed on the corner boards, which boards stop the clapboards of the two sides of the house where they occur and are usually very flat, the long one on one elevation being



COURTYARD VIEW OF THE ROYAL HOUSE



FRONT ENTRANCE, ROYAL HOUSE, MEDFORD,
MASSACHUSETTS

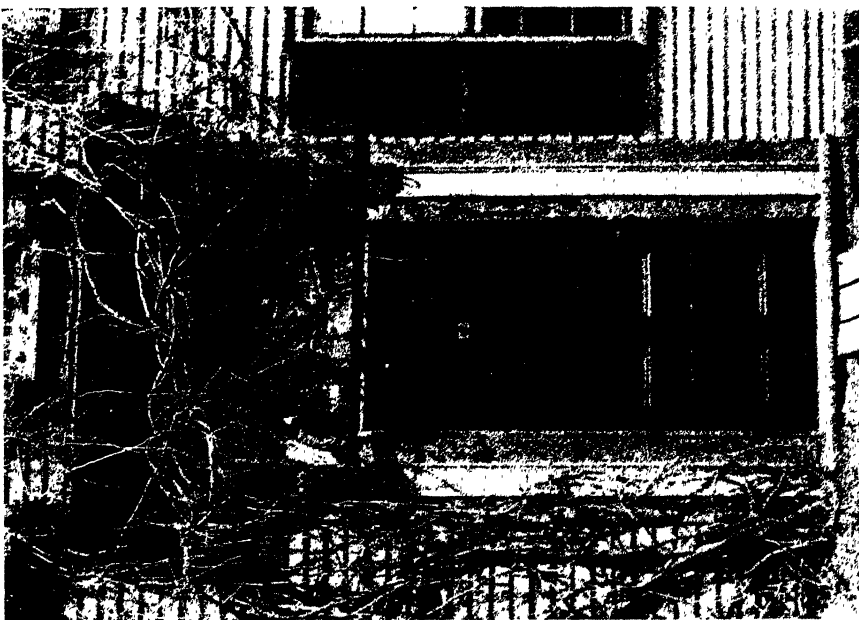


COURTYARD ENTRANCE, ROYAL HOUSE

succeeded by a short one above and reversing the order on the adjoining side of the house.

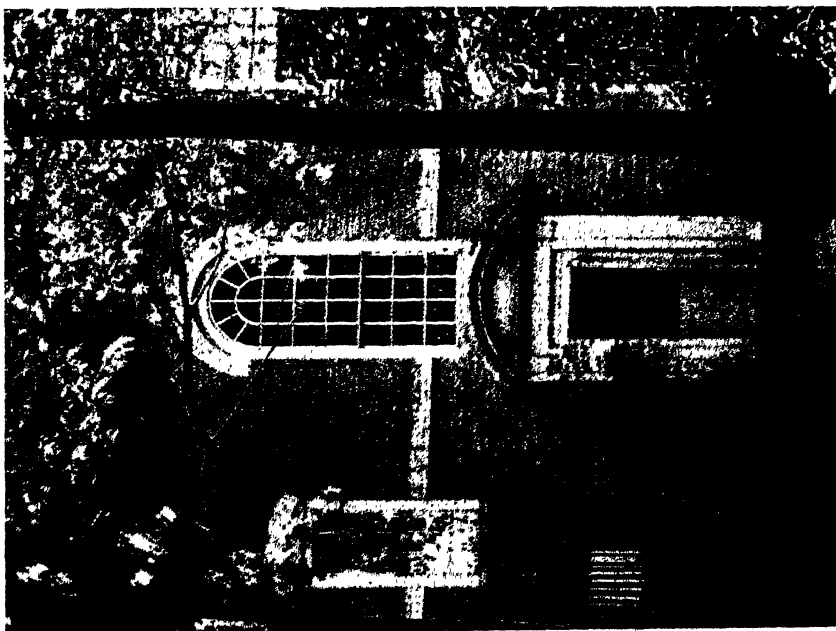
In covering the sides of the houses with clapboards a very simple and effective refinement was that of putting the clapboards much closer together just above the water table over the foundations than they are higher up on the building, they sometimes varying several inches between the lower courses which are gradually graded up to the wider widths. This might be explained on two counts—one, that the lower part of the house, not being protected by the overhanging cornice got a good deal more wear from the weather and was therefore thus prepared for it, and another that the numerous horizontal lines nearer the base gave the house an appearance of sitting well on the ground.

A feature of equal prominence within as without, was that of the hall staircase window—a sensible central point on which to dwell. It was sometimes a window in the center on the front of the house over the front entrance as in the Hancock House; but this staircase window usually in the Second Period was simply a round-arch one like that of the Warner House in which the window-pane divisions are of the simplest—and best. There were however instances where the true so-called Palladian motif was used with success in other positions, as in the drawing-room of Mt. Vernon, added by George Washington to the house already built by his brother Lawrence. This was on the first floor and as the end



DOORWAY AT BROOKLINE, MASSACHUSETTS
SECOND PERIOD

The carved brackets of this form are rarely used. Door itself is modern.



REAR DOOR OF WARNER HOUSE, PORTSMOUTH, NEW HAMPSHIRE
SECOND PERIOD

With the hall window of this period at perfection of proportion and simplicity

of an important room, forms a dignified feature. Similar uses of the motif are noticed at Hamilton, Philadelphia, in this period, but variations in the treatment of this feature are comparatively rare—that of the Brice House in Annapolis being one of the most noticeable and here, as in the case noted below, it is scarcely a Palladian motif so much is it changed. There the central feature is small and archaic and grouped under an enclosing arch of not exactly graceful contour in a vast wall—made to appear more vast by the fact that the entire frontage of the house is built in bricks with only the “headers” showing—the small units adding greatly to the effect of scale. In Bristol, Rhode Island, is an old house with a central round-arch window in the center over the entrance door, offering another rendering of the Palladian motif, rather uncomfortable looking in that there is insufficient wall space above it but having the space where the side windows would be (if it were a true Palladian window) filled with a panel and pilaster while there is a free and somewhat picturesque but well drawn and carved scroll-work flowing from the arch, seemingly disengaged from the clapboards of the house. A successful variation from the use of Palladian motif—a distinct departure—is in the “French windows” enclosed between pilasters with a broken pediment surmounting the feature, an unusual form seen in the central feature on the second story over the entrance door of the Old State Capitol at Newport, Rhode Island, as elsewhere stated, and



FRONT DOOR OF WARNER HOUSE
Segmental pediment, pilasters with pedestals, paneling of door
and position of knocker all unusual.

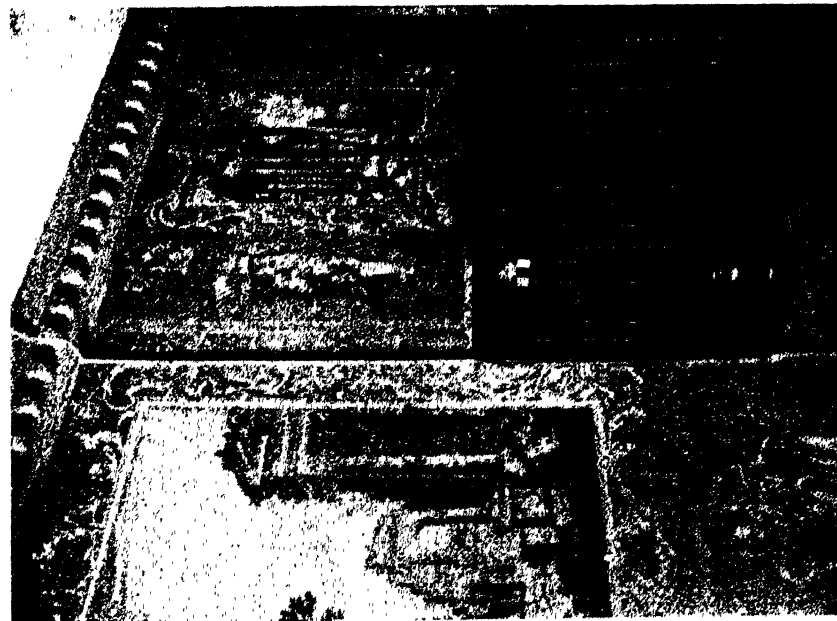


HOUSE AT HARTLAND, VERMONT
Palladian motif adapted to Colonial detail.

similar to the one once on the old Hancock Mansion in Boston.

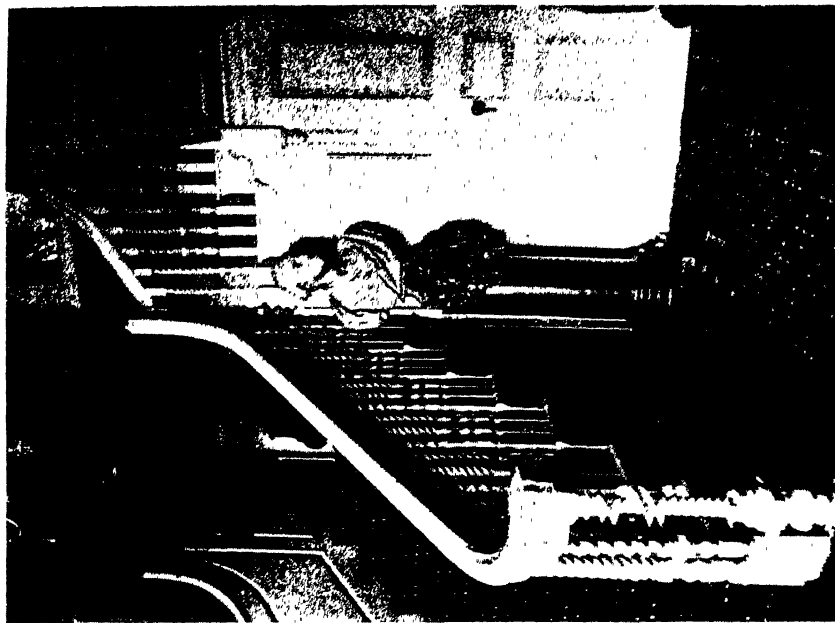
A house in Portsmouth, New Hampshire, has its Palladian motif of the Second Period enclosed in a curving cornice which can hardly be called happy. In Salem however in the work of McIntire has a highly elaborate and beautiful rendering of this motif, the enclosing arch spanning the entire motif being filled with large fluting descending from the position of the key block at the top to the cornice above the flanking side windows gradually enlarging to fill the increasing space and tied together by cross withes.

The most notable interior feature in these houses is perhaps that of the staircase, a legitimate and attractive feature for varying degrees of enrichment, while capable in itself of infinite variation. It is seldom that they were run between walls and not "featured," as it was recognized that much of the effect of the house depended on the note struck here. The earlier ones were, of course, heavier, more according to English precedent, and had balusters—usually in the finer examples three to a tread and rather heavy. The ends of the risers for the entire width of the tread were enriched—sometimes with a short panel the size of the step and occasionally by a panel which, as in the Hubon House in Salem was lengthened so that its lines might support the panelled end of the step above, and sometimes, as in the example cited, a bracket at the end of these long panels added



LEE HOUSE, MARBLEHEAD
SECOND PERIOD

The end of the stair well, showing curve of hand-rail, balusters, etc. The original old wall paper.



LONGFELLOW HOUSE STAIRCASE, CAMBRIDGE, MASSACHUSETTS
SECOND PERIOD

BUILT ABOUT 1750
A good example of the staircase of the period. A part of the outer spiral is missing on the newel post.

still greater enrichment. These brackets were often used, especially later, without the addition of the panel—and the feature in the second period was treated more ornately than in the third. At Carter's Grove Hall as in many fine houses of the South, each bracket is beautifully carved, always with the same design. As the period progressed the staircase became richer in treatment, a favorite device being the placing of three balusters on each tread, each one having its main turnings the same but being varied in the "stem" which was variously twisted, fluted or reeded, the spiral ornamentation being much in evidence—which spiral form descended to the newel post where the outer spiral was often much heavier than the inner one and stood free from it as in the Longfellow House, which however shows the outer spiral accidentally broken. There were beautiful variations of this newel post, a slender column being sometimes used within and having perforated uprights which also stood clear of the inner spiral making a very beautiful example, as in the side hall of the King Hooper House in Danvers. The same form that was used for the newel post was often used for the other posts of the staircase, the treatment being sometimes a little less rich. A beautiful enrichment of the later part of the period is shown in the photograph of the stair well on the second story in the Lee Mansion, where the staircase-well instead of running directly into the side wall breaks forward, curves inward, and then breaks toward the wall again. This attrac-



LEE MANSION, MARBLEHEAD, MASSACHUSETTS. "MAHOGANY ROOM"
BEST OF THE SECOND PERIOD. BUILT 1708

tive elaboration was also used as early as the date of the Hancock House in which there was a fine example. In the South the staircases were sometimes of such splendid proportions that it would be quite easy for a person to ride a horse to the second story, and anent this, picturesque legends exist as in the case of Carter's Grove Hall, where it is said that one of Cornwallis's men in taking the house rode his horse to the second story, incidentally cutting out with his saber long slivers from the hand-rail—and surely there are the gouges to-day! Such legends do no harm, are picturesque and do not affect the beauty of the architectural detail, which in this particular example with its delicately spiraled posts, ramps, and eases of the hand-rail is a most beautiful specimen. In the South these staircase halls were apparently, from their spaciousness, the gathering point in the heat of the summer day, where with their vastness and lessened light they must have seemed comparatively cool. In the North they seldom reached such proportions, although the Ladd House in Portsmouth, is second to none in beauty and has also splendid lines in the broad curve toward the newel at the base and the unusually wide curving of the rail and balustrade at the platform.

Properly the wainscotting in the hall should ramp up the stairs in parallel lines to the hand-rail of the staircase and if there be a generous hall window on the landing for a seat, as in the Lee Mansion, the effect is one of comfort as well as



WINSLOW HOUSE, PLYMOUTH, MASSACHUSETTS. BUILT ABOUT 1753
Showing a "monitor" roof.



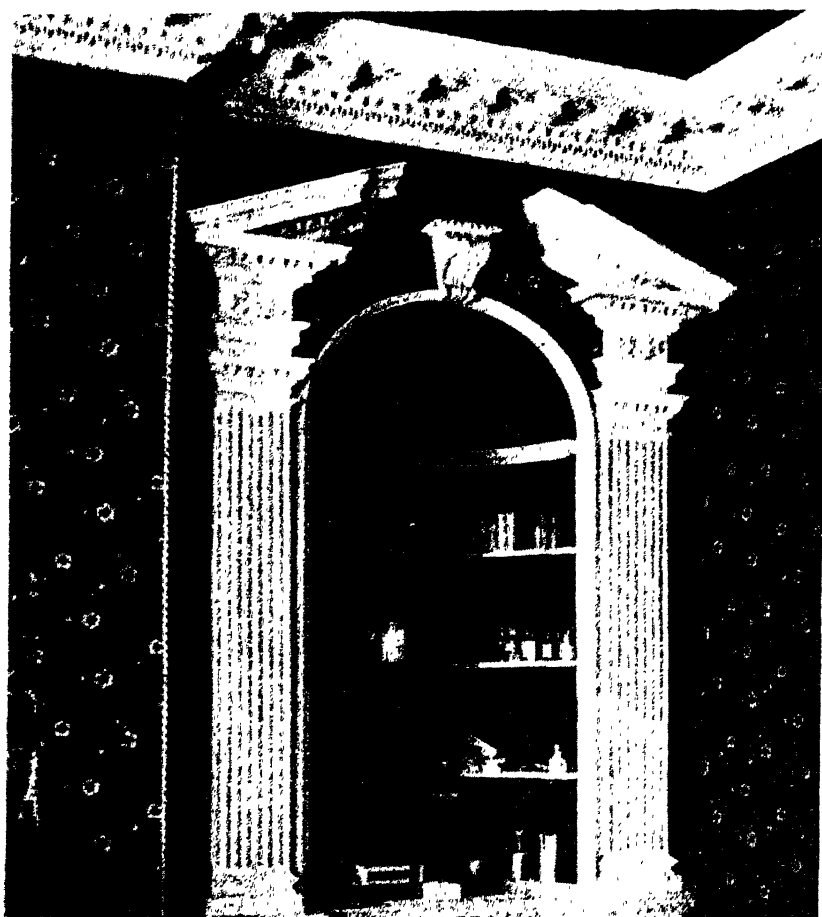
HOUSE IN PROVIDENCE, RHODE ISLAND. SECOND PERIOD
Showing connecting dormers. Good balustrade and fence (urns too heavy) and good approach.

beauty. These earlier staircases had staircase-windows of the less elaborate sort, simply being round arched and without the flanking side windows of the Palladian motif used so much in the Third Period. In Virginia and in the South generally these hall walls were, as at Westover and Carter's Grove Hall, paneled in plaster and painted white like the woodwork. This occurs also further north, but in many examples as in the Ladd House and the Lee Mansion landscape papers, as in the former, and framed pictorial panels, as in the latter—all in paper—were used. Sometimes there was a combination of the two, as in The Lindens (King Hooper House), Danvers, where the coloring in the paper is strong and rich and in contrast with the beautiful paneling of the wainscot is very charming; but in case of so much elaboration being used in these details the floor should remain extremely simple and without the violent design of carpet shown in the photographs of this beautiful hall which has recently had its effectiveness marred in this manner. Sometimes between the front and rear staircase, as in the Longfellow House, there is a dividing wall with an arched doorway from the landing of one staircase to the landing of the other. This is the beginning of the double staircase occasionally encountered in the large mansions later. In the case of the Winslow House at Plymouth before it was made a double staircase of this kind, there was a screen of balusters between the front and rear hall—quite an effective treatment.

Even small houses like the Paige House in Danvers had very handsome paneled wainscots with the simplest possible cap, but molded, and all rooms of any consequence whatever had cornices of wood, simple but strong in treatment, but giving that finish at the top which is quite as important in appearance as the baseboard, but of course not an indispensable necessity as is the latter.

A device sometimes used, and very effective and extremely sensible, is that of treating the plain lower member of the baseboard in some hard wood to be stained dark which as the wear and tear of caring for floors affects this point considerably is often worthy of adoption, giving also a strong line around the room at a point needed to define proportions. The floors, however, being usually of wide widths of boards and painted, were not as dark as this lower member of the baseboard. The floor colors were sometimes dark red, the favorite squash color, dark green, or even gray, according to the rooms treated.

So much of the rooms, even in chambers, being used in the earlier examples by the wainscot, left much less wall paper to be used and this was frequently in rather bright colors as well as florid designs, more like chintz and, in the Royal House as has been stated, the State Guest Chamber was even covered with Spanish leather of rich and rather dark color. Early wall papers however are frequently although highly individual and attractive in design, unnecessarily

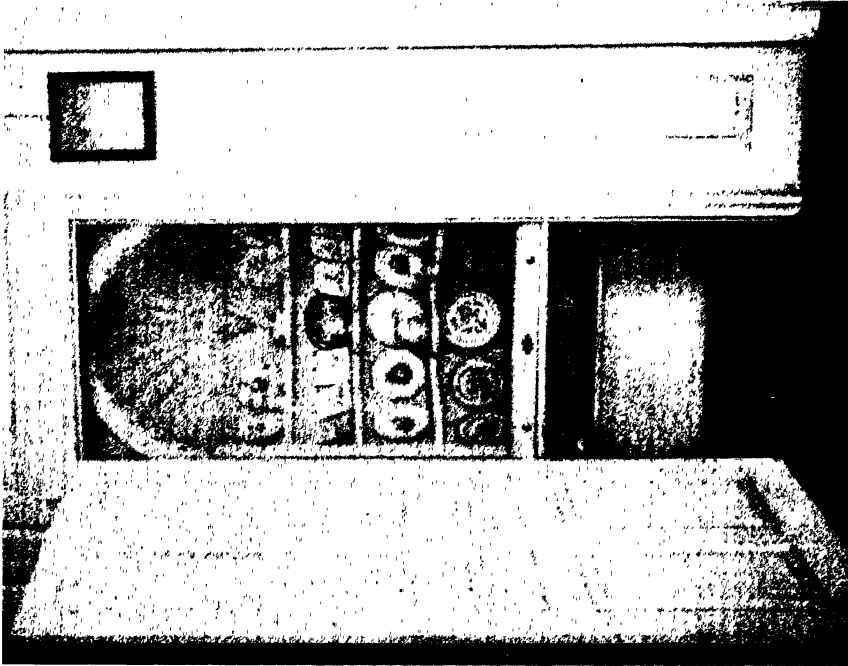


BUILT-IN CUPBOARD

strong for the walls of many rooms in which they are found. The rooms in general were not treated as æsthetically as to color and design as at present and sometimes they were infinitely better, and sometimes, it must be admitted, worse. One recalls a country house with white interior walls where the woodwork, which was in this case not of great abundance,

being treated in a strong "wagon-blue" of the kind used in painting farm wagons, and the effect being, with the gray floor and white walls and ceiling most attractive in this particular example. But it could hardly be recommended as a treatment for many rooms or in most localities, an abundance of surrounding green and most careful treatment of everything put in the room in this particular case having made it a success, but it is a fact that the whole thing was easily upset by careless arrangements due to the introduction of a foreign hand. Usually the woodwork was painted white and too seldom did the owners of these houses have the sense to leave the pine to turn its beautiful natural color. Where these interiors were not painted white, usually an attractive as well as "safe" procedure, they were rarely painted gray, but more frequently perhaps than any other color a beautiful sage green and this has been found in the under coats and early treatments of rooms like the parlors of the Royal House and Winslow House.

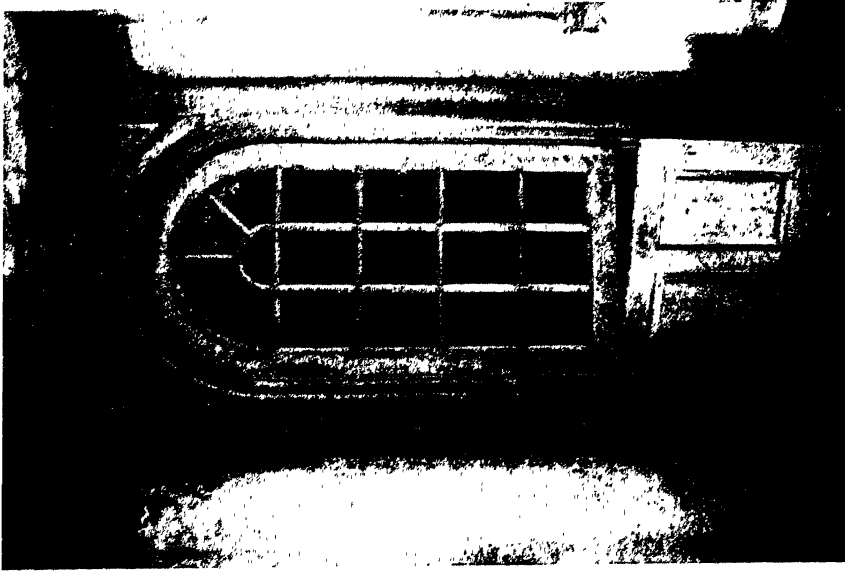
A picturesque and useful feature in houses of the Second Period, apparently pretty general in those of much note, was the dining-room cupboard, which was useful as well as ornamental. It was usually built with curving back and domed top, the dome being filled as shown in the illustration of the Coddington-Quincy House in Quincy, Massachusetts, with a shell-top attractively carved, this particular example being one of the finest and apparently carved in solid wood but



CODDINGTON-QUINCY HOUSE CUPBOARD
SECOND PERIOD

The beautiful pilasters

are hidden by the door, which should not be.



CUPBOARD IN CHURCHILL HOUSE,
WETHERSFIELD, CONNECTICUT. SECOND PERIOD

Note how the breaking out into room before cutting across

helps to tie it into sides of room.

painted white, with delicate pilasters flanking the feature which unfortunately in the present treatment of covering with a door to complete the paneled fireplace-end of the room are obscured. The further arrangement of a glazed sash over it in order to protect the contents in a house which is used for exhibition purposes, still further detracts. The one in the Churchill House, although not so early probably as the former example which apparently belonged to the original Coddington House which antedated considerably the Quincy addition, is most attractive in the way in which it is tied into the finish of the room, the cornice used elsewhere running across the front and the cupboard breaking forward into the room with much advantage to the general effect. In Gunston Hall, Virginia, there is an elaborately carved example with broken pediment and enriched key block floating in the wall space in a very insecure fashion as shown in old photographs, which example, however, could be greatly improved by having a white wall back of it, when the enrichment would seem much more attractive. The shelves of these cupboards were almost always of curving shape, backward and forward in an attractive form, which however reduced the available shelf-room for china. It is nevertheless an attractive feature, and one worth while noting in determining what portion of the house shall receive special and noticeable enrichment.

CHAPTER VI

THE THIRD PERIOD

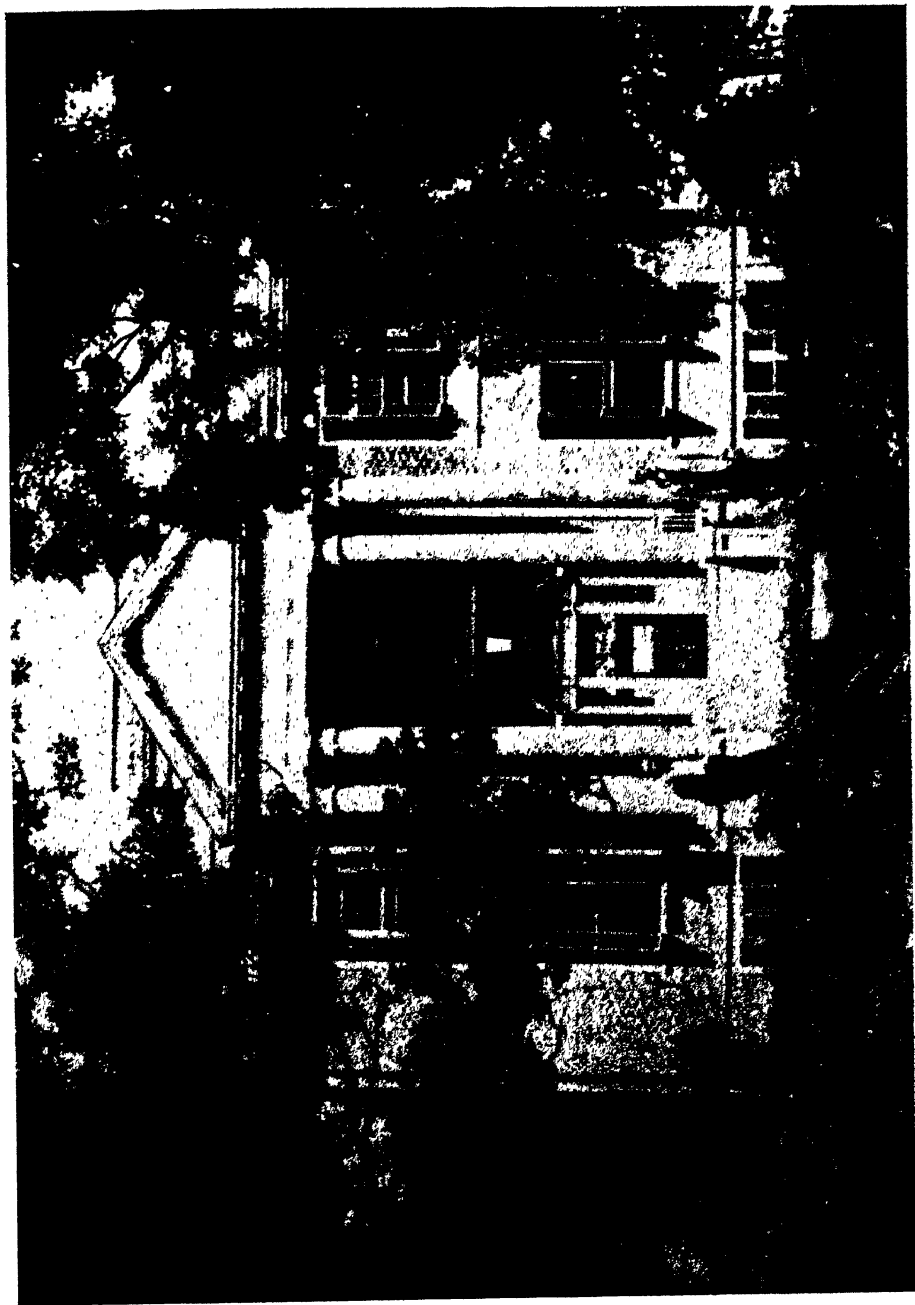
THE Third Period is the one which gives the Colonial type of architecture its greatest distinction. Although the South continued to hold to its early defined lines more strictly, in the North the departure from old lines and the attainment of new levels was far more noticeable and individual. Even those opposed to the style—and there are undoubtedly still some thus opposed, although the ranks are thinning—and even those who are persistent in their love for certain other types of architecture, are bound to accede to the no longer disputable fact that the Colonial house as finally built in this third period is a distinct product. It may pain students of certain architectural schools, that it should appear finally that architects and builders should refine their details to such an extent that that which is often put on the exterior of the building might be expected to be found within. Thus, delicate columns like those supporting the charming entablature above, in the early Custom House in Portsmouth, and delicate reeded and coupled columns which might almost be seen on a mantel face are also to be found on an exterior door frame in the same town

—yet by the gracefulness and ease with which they lend themselves to free interpretations they have set a standard which if followed can hardly fail, if coupled with reserve, to create pleasing effects, such examples offering as they do unhackneyed material for present-day adjustment.

The houses of this last and most distinct period, while quite numerous, especially in the many modest examples as to size, are altogether too few in the number left to serve as data of a type which too soon passed into the heavy classic period and for which men of such cultivation as Thomas Jefferson and Dr. Thornton were initially largely responsible. The effectiveness of such examples as the group of buildings forming the president's and professor's houses of the University of Pennsylvania, schemed by these enthusiasts, proved too overpowering for those most interested to realize that in supplanting the earlier houses with renderings of this "temple" form they were instrumental in killing a movement in distinctive house-building when it had reached the perfection shown in many fine city residences erected from 1800 to 1815 (and as late as 1825 in Salem) and such strongly individual yet delicately detailed houses as the Middleton House near Bristol, Rhode Island, the Elizabeth Stewart Phelps House in Andover, Massachusetts, and best of all, both interiorly and exteriorly Homewood, in Baltimore, Maryland.

In places those columns which run the usual height of a

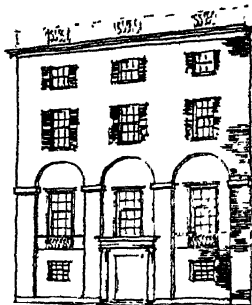
two-story house, and which, for convenience, it is well to call "two-story columns," occur just frequently enough to make it impossible to say that they are not a Colonial feature. But their attenuated form and free detailing save the situation, and in such attractive examples as the one at Soldier's Joy, Virginia, hardly suggest one of the post-Colonial or classic examples which followed. The columns of the Classic Style however begin to be heavy even earlier than 1818, of which date a still beautiful house of distinctly post-Colonial feeling is found in the Bullock House, Savannah, with its circular porch of large columns and composite caps, and its effective drawing-rooms divided by columns of decidedly classic proportions. Similar classic orders were used with unquestionably great effect in the University of Virginia scheme, where one "Professor's house" after another drops by easy grades the entire length of the Campus, arcades and all being of decidedly classic proportions, still having occasionally Colonial details like the balustrades of the second-story galleries. But in the main, the group shows a decided passing from the Colonial to Classic at the early period of 1817. Fortunately however before this arrives, in this Third Period are many examples in the South, especially in Charleston, Beaufort, and other early towns of that region where the two-story piazza appears the entire length of the house, there being sometimes even three, one above another, and each piazza having its



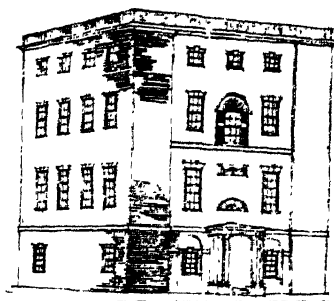
"SOLDIER'S JOY," VIRGINIA. GOOD THIRD PERIOD MASONRY. PROBABLY ABOUT 1800
Houses with "two-story columns" that are *Colonial* are rare; they usually belong to the Classic Period following Colonial.

own "order," as it should, the columns becoming more attenuated as the feature increases in height above the ground. In the North one finds similar porches, two stories in height with delicate super-imposed columns much like the Southern ones, in places like Falmouth on Cape Cod. The end of the period, however, sees the large columns coming into use in New England, even as in the University of Virginia, in combination with Colonial details—this where the main part of the house is decidedly Colonial, however, as in the Safford House in Salem, large columns being used here to support a roof which makes a square house of what would otherwise be more irregular in form, and as it has the effect of allowing a large roof in place of what would be a rather pinched one, the result is happy. As a rule however the two-story column indicates a post-Colonial house such well-known examples as Mt. Vernon, Hamilton in Philadelphia, the Jumel Mansion in New York, and even the Middleton House in Rhode Island to the contrary notwithstanding.

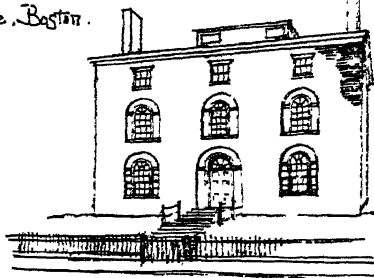
In the most fortunate examples of the Colonial house of this Third Period, in the city residences particularly where masonry was now almost altogether used, the tendency toward greater delicacy of detail, happily adjusted to the general fenestration as well as the most fortunate relation of heights of windows on the different stories, made for a distinctive and beautiful result. Where such features as porches or colonnades in front occurred, the columns were



Various schemes
of City Houses.



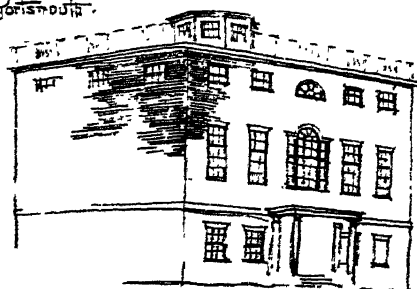
Brimmer House, Boston.
Third Period.



Perkins House Third Period.
Joy and Mt Vernon Sts. Boston.



Paddock House, Portsmouth.
Third Period.



House of Edward Everett, Boston -
Third Period.

Arch and Summer Sts. Boston.
Third Period.

THIRD PERIOD CITY RESIDENCE TYPES

attenuated, liberties were taken with proportions of entablatures, of relation of cornice to frieze and architrave, and many another well-thought-out refinement which put the style on a footing of its own. Such attractive porches as that

of the Ticknor House in Boston with curving steps descending on either side and basement entrance in the foundations of the porch were repeated with varying success as in a perhaps still more remarkable instance of the Gordon House in Savannah, Georgia, which house had a series of Palladian windows enclosed in arches spanning the whole feature, on the principal two stories which was similarly seen in the Paddock House in Portsmouth, much less elaborately done. The happiest adjustment of fenestration in the city houses seems to have been that of which, as a good example, the Ticknor House may be cited, wherein the first floor is treated like the basement but entirely above ground and with rather secondary rooms, although the dining-room usually came on this floor as well as the reception rooms, the second floor being devoted to the living-room and drawing-room and having much the greatest height of any of the stories, the windows being proportionally higher—and the floor immediately above having windows decidedly less impressive as to height, and continuing to be graded in this happy vein—the top story usually having windows practically square with only room over the window for a sufficient lintel and small amount of brickwork before coming to a cornice more or less elaborate. The drawing-room windows in these houses are extremely long having an extra sash extending to the floor, sometimes with three panes of glass in height instead of two.

As noted above, the top story in three- and four-story



Courtesy of G. D. Seymour, Esq.

IRON WORK, NATHAN SMITH HOUSE. THIRD PERIOD
David Hoadley, Architect. DeForest House—1820—beyond.

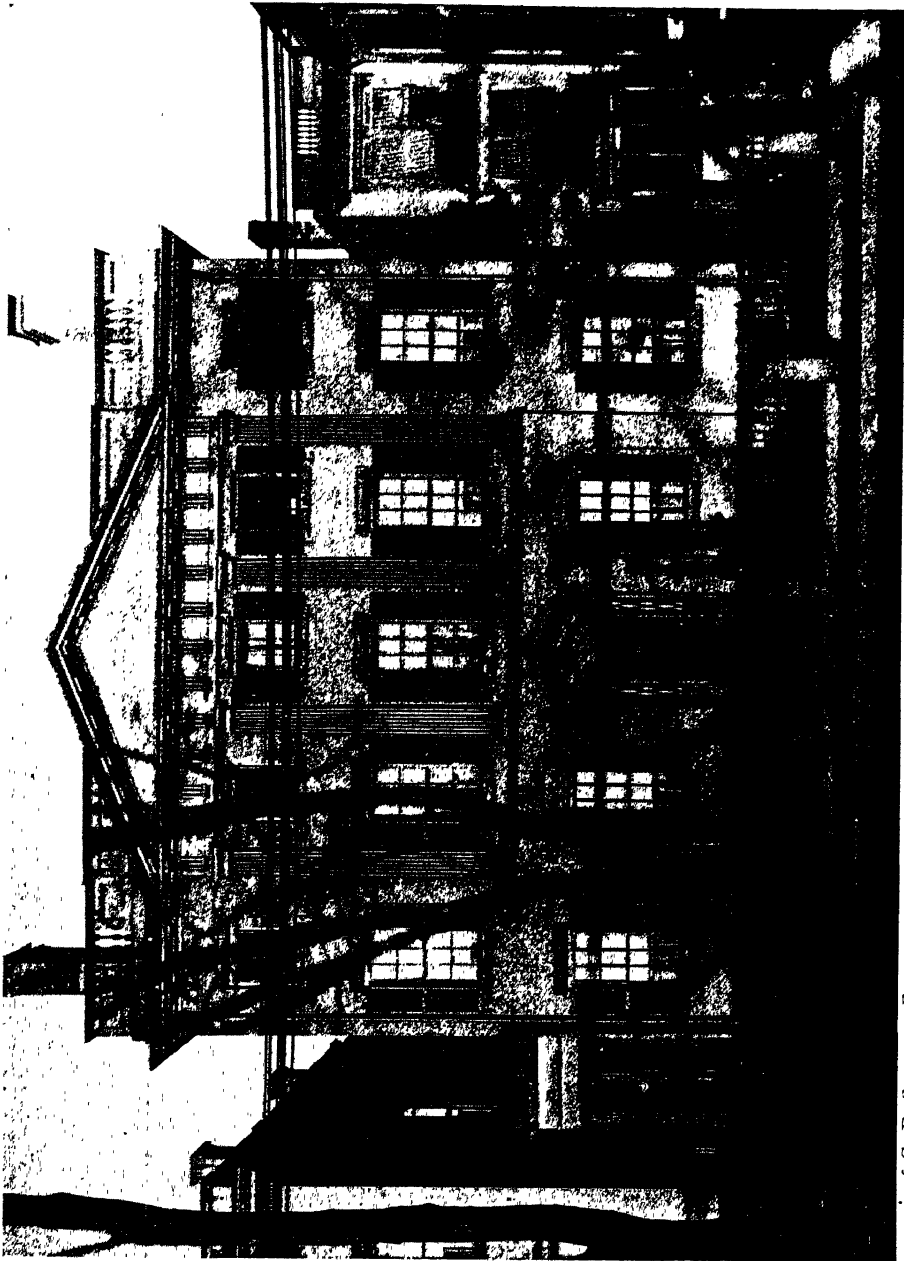
houses was usually sacrificed somewhat in respect to window height. Although picturesque within, they are, occasionally, it must be admitted, rather uncomfortable—the lower of the two sashes having but one pane of glass and the upper two, with the result that the window could be opened only the equivalent of one pane of glass in height. This feature might easily be improved by having the larger sash at the bottom of the window and have it lift into a “pocket” within the wall over the window by which it could then open the usual height of windows and still the attractive proportioning for the exterior of the building, as well as the quaint appearance within, be retained. This however seems a rendering which apparently did not occur to the builders of that day.

The brick work where this material was used in the best period of the work was laid up in Flemish bond almost invariably, and there was a slight offset only in the foundations and not the 4-inch molded one which was characteristic of the best examples of the Second Period. The foundations furthermore often were of granite rather than brick, this making, by the change of material, a line at the top of the foundations which may or may not have been an improvement of the hour but is decidedly less characterful than the earlier method.

Unfortunately after a while there was a lapse from the interesting Flemish-bond and English-bond work usual in

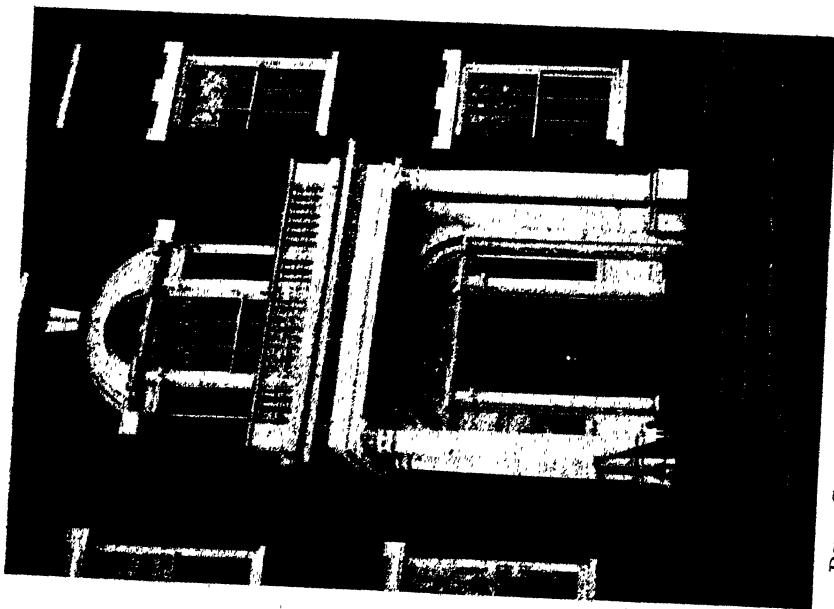
the earlier periods—and the American-bond, where only the fifth or seventh course were headers, or what is called “promiscuous bond” of various local differences, came to be used indiscriminately. The brick was selected with greater care and uniformity of color perhaps than was wise, although the color of some of the old buildings which have fortunately been left untouched by paint or oils have become very beautiful by natural exposure to the elements. Molded bricks were rarely if ever used in this period and in combination with this common brick the wooden cornices and porches and other details, there was used, in the finest examples, white marble for such indispensable points as the sills and lintels of the windows, key blocks of the arches, and the string-courses which define the position of the floor of each story. In these later buildings this feature became continuous around the house, instead of being interrupted when approaching the corners of the building as was done in the best examples of the Second Period, and they were also flatter and without the supporting molded brick. All these members were beautifully tooled, this being an important enrichment and sensibly done, in that the upright edges were done horizontally, the other toolings continuing through the lintels and string-courses elsewhere radiating from an imaginary center and with occasional interruptions of stronger lines to impress the fact that the construction was that of masonry. That beautiful example, the Gardner-White-

Pingree House in Salem, is the perfection of the use of this sensible feature, which usually in this period—unlike the Second—occurs only between the first and second story and seldom above; but in this case the wisdom of so doing is evident by the added attractiveness of carrying the strong horizontal lines through still another story. The window lintels, beside this delicate tooling, although cut in one piece, had sometimes a key rising from the center, it simply being an enlargement jutting forward slightly, but yet again, usually in fact, it is found in the same plane as the lintel but of greater height. This is constructional and beautiful, whereas the later device of squaring the center of the lintel and the ends, and having them rest squarely on the side walls on either side of the window is not as attractive and did not appear as satisfying as did the more constructive forms. This former type held for a while and is the most beautiful kind of lintel which can be used for this work. Gradually, as in the case of the Shrieve-Dodge House and the Pickman House in Salem, and the Smith House in New Haven, and other of the more pretentious examples of the later Colonial style—indicating however its decline—the lintels became square at the ends, enlarged somewhat above the general top line of the lintel and in the center was even more pronouncedly paneled, these large places being filled at times with carvings of a rosette form and, too often, with fragments of Greek fret. This more modern exterior feature, deleterious



Courtesy of G. D. Seymour, Esq.

NATHAN SMITH HOUSE, NEW HAVEN, CONNECTICUT. BUILT ABOUT 1815
David Hoadley, Architect. Classic porches at side added much later.



DODGE-SHREVE HOUSE, SALEM, MASSACHUSETTS
BUILT 1817. THIRD PERIOD

The window over porch is here brought to its richest development. The window lintels presage the decline of Colonial work.



BALDWIN HOUSE, SALEM, MASSACHUSETTS. THIRD PERIOD
BUILT 1800

Excellent fence and posts. Window lintels of the best.

to the style, was, at least in the case of one house recently destroyed in Salem to make room for an armory—the Peabody House—echoed in the senseless interior elaborations of broken-pedimented door-frames, arches and mantels, photographs of which however have apparently found favor and been copied as good examples of the period.

In the Ticknor House the exterior arches of the first floor were made white over cement applied to the bricks, and this arch is a feature which was used by Bullfinch, the architect, in some of his buildings, but by him was seldom made white, while the string course also was a favorite device of his for exterior enrichment.

The town houses had, in some cases, beautifully enriched window caps of carved wood with brackets at the sides supporting a cornice, the frieze having a central enriched panel. This feature was usually, in the Third Period when the drawing-room was in this position, over a somewhat suppressed first story more like the “English basement” entrances. An example shown here in the Ticknor House in Boston, has a carved eagle in the center panel and a not-convincingly-well-done bracket of the inverted acanthus leaf type at either extremity of the cap, but with a beautiful thin cornice which, when repeated in a series of five windows here, as in the still preserved Austin house not far away, forms a very beautiful feature.

Exteriorly the cornices of the buildings became lighter



AMORY-TICKNOR HOUSE, BOSTON. THIRD PERIOD. ABOUT 1804

Classic porch at side later. Fine porch and winding steps. Unusual central panel in balustrade.

in form and in the disposition of members, although remaining of about the same projection and depth, at times reaching a degree of enrichment which might be considered decidedly meretricious if the members were less well studied and proportioned one to the other, and the forms themselves less attractive. But such examples as that on the Russell House

in Plymouth, and a former old mansion in Boston—later turned into a hotel—show the delightful inventions of some of the Colonial architects to have been individual and beautiful. In the case of the Russell House the main cornice of a three-story brick house of fair height was repeated in the cupola, scaled down to the proper relation as shown in the cut on “Cupolas.” Some of the forms used in composing the cornice were the delicate corbel, more like a Gothic feature, which, when used, usually formed the beginning of the cornice; above this were used the bead-and-reel or ball ornament, and in the instance of the one in Plymouth a beautiful hour-glass form inserted between dentils of ordinary size in proportion to the other members of the cornice. Another member sometimes used was a very flat modified form of the egg and dart molding, which however was treated in delicate groovings trending toward the center of the building from either end—this being in some cases so enlarged as to form the principal member of the cornice and being perforated with holes in the occasional groovings. Frequently the “cyma” or top member of the cornice instead of being of the usual curving form was made concave (“cavetto”) with the result of considerably greater delicacy, and in no instance was any cornice ever allowed to have that gross form which the modern “stock” gutter gives, although frequently one sees fine old cornices treated with this modern addition. No greater contrast could be cited than the differ-

ence between the old rendering of a feature and the new, than is here shown.

The forms of the cupolas which occasionally capped these houses in the center of their roofs—which in the earlier period were usually higher and of concave outline—became in the Third Period considerably lower and also became suppressed in relation to the roof itself, frequently being almost concealed if the roof had a balustrade, and only near views were obtainable. The one in Plymouth is a beautiful example of this type where square headed windows alternate on the different faces of the cupola with round arches permanently filled with blinds, and painted green—the whole cupola being topped with a smaller cornice with the same members as the main cornice, carefully proportioned to the feature.

The happiest disposition of piazzas was obtained by placing them at the sides of the houses, leaving the front unshaded, cheerful and hospitable looking. The columns here reached very delicate proportioning, while in many examples the heights of the rooms on the first floor having increased in height, the piazzas were proportioned to these rooms. In many houses, such as the Middleton House in Rhode Island, the rooms became quite high, and when they exceeded the height where the proportions were rather common, immediately took that more elegant proportioning which is very beautiful when used in combination with delicate details. Such houses as this and the Elizabeth Stewart Phelps House



HOUSE IN PROVIDENCE, R. I. THIRD PERIOD

Good entrance with iron work of the period. The basket balconies of first floor are a good feature. Central window over porch suffers from large glass.



PIERCE-NICHOLS HOUSE, SALEM, BUILT IN 1785

An extreme example of heavy woodwork.
Samuel McIntire, architect.

in Andover, Massachusetts, and the Russell House in Charleston, South Carolina, have very beautiful interiors as a result—the New England examples remaining however more distinctive. The ceilings fortunately were kept very simple, they seldom being enriched. In many houses where ornament was used quite extensively as in the Barton Myers House, Norfolk, Virginia, this elaboration led almost to the Adam style, but fortunately stopped just short. No Colonial example seems to show the Adam influence to the extent of fussing up the panels of the side walls or making a glorified circus tent of the ceiling, although here and there similar ornaments in the form of festoons and delicate rosettes are used, as in this Myers House, with discretion.

The most beautiful example of Colonial Architecture which approaches in its delicacy the Adam form is Homewood, built in 1809, and here the members of the entablatures of the exterior and interior, the beautiful mantels and wainscot caps, the large arched doorways of the main halls front and rear having the arches filled with beautiful leaded glass and enriched divisions between, all recall in their delicacy the Adam period, but here the similarity stops and the great distinction of this charming example is saved. Whether some English architect designed this building, adapting himself to strict orders for reduced scale, certain eliminations and simplicity, and it was duly delivered and

set up in this country, or whether some local man with books of reference and with the necessary additional knowledge and imagination within him, here created something in the vein of work then being produced but which however is quite distinct, it is impossible to discover; but for the result we cannot be too grateful.

Some very effective homes of a three-story type are found out in the broad country through New England—always somewhat of a surprise somehow to encounter when land was apparently so plentiful all about. One almost just like the Pierce-Nichols House in Salem, a compact town, is found not thirty miles away on a green hillside and looks very impressive in its verdant setting; and the Lowell House, one of the best of this type, has formerly been in a much more rural surrounding than is the case to-day. These houses are almost all of the hip-roof variety, examples of anything else of importance being quite rare in this period.

Balustrades frequently surmounted these houses, and in Boston there was a law that they should all have such additions, they being supposed to be of considerable assistance in case of fire; but they were gradually taken off probably on account of their holding snow, thereby producing leaks, and now there are unfortunately few left—that in the photograph of the Ticknor House of the Third Period showing the same in gradual process of removal. Here the central panel

is raised somewhat above the main line of the general balustrade and this feature is similarly treated in the Russell House spoken of, in Plymouth.

The use of patriotic emblems was noticeable in this period, both in exterior details and in the elaborated panels of the mantel piece, where the drum, fife, the colors and the eagle, with arrows and shafts all testified to the delight experienced in finding new material worthy of embodiment in the choicest places, as is shown in the central panel of the mantel in the Goddard House. It is a pity that this could not have continued, but this spirit seems not now to meet with favor in modern renderings.

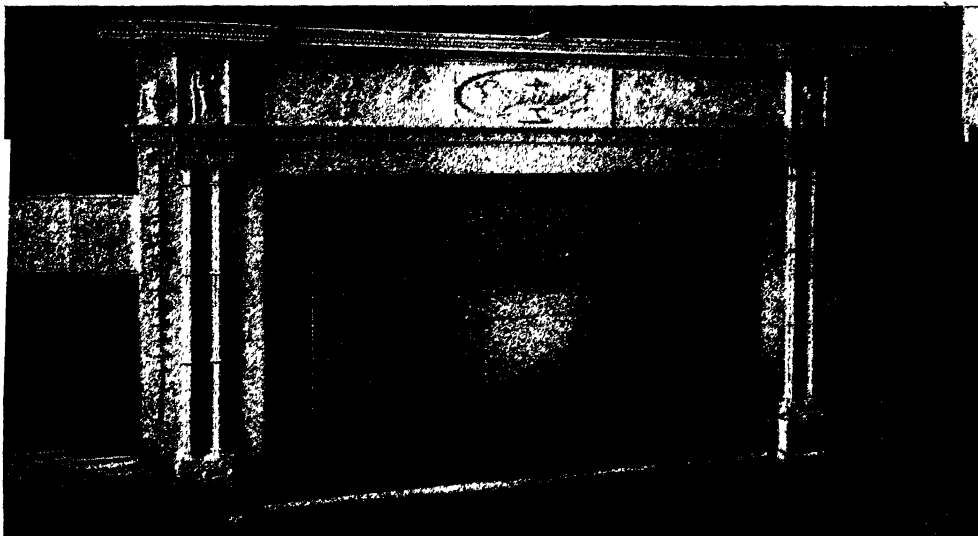
In the principal seaport towns the style grew from an impressive house into a very beautiful one, each locality having varying characteristics, and such beautiful examples resulted as the Chase House in Annapolis and Chalkley Hall in Frankford, Pennsylvania (1776), Carrington House in Providence (late eighteenth century), and many still standing in Salem, Newburyport, and in Portsmouth, New Hampshire. Numerous urban homes were, through the vast changes in our important seacoast cities, destroyed, a few characteristic examples still remaining in addition to those cited above being the Lord Fairfax House, Alexandria, Virginia (1780-90), the Morris House, Philadelphia (1786), the Cutler-Bartlett House (1782), and the Bartlett-Atchinson House (1797), both in Newburyport, and that extraordinary



GODDARD HOUSE MANTEL, BROOKLINE, MASSACHUSETTS

THIRD PERIOD

Note the patriotic use of the eagle and shield in the carving. A perfect example of Third Period. Narrow facings of marble were used, also hearths of same; but soapstone under-fire.

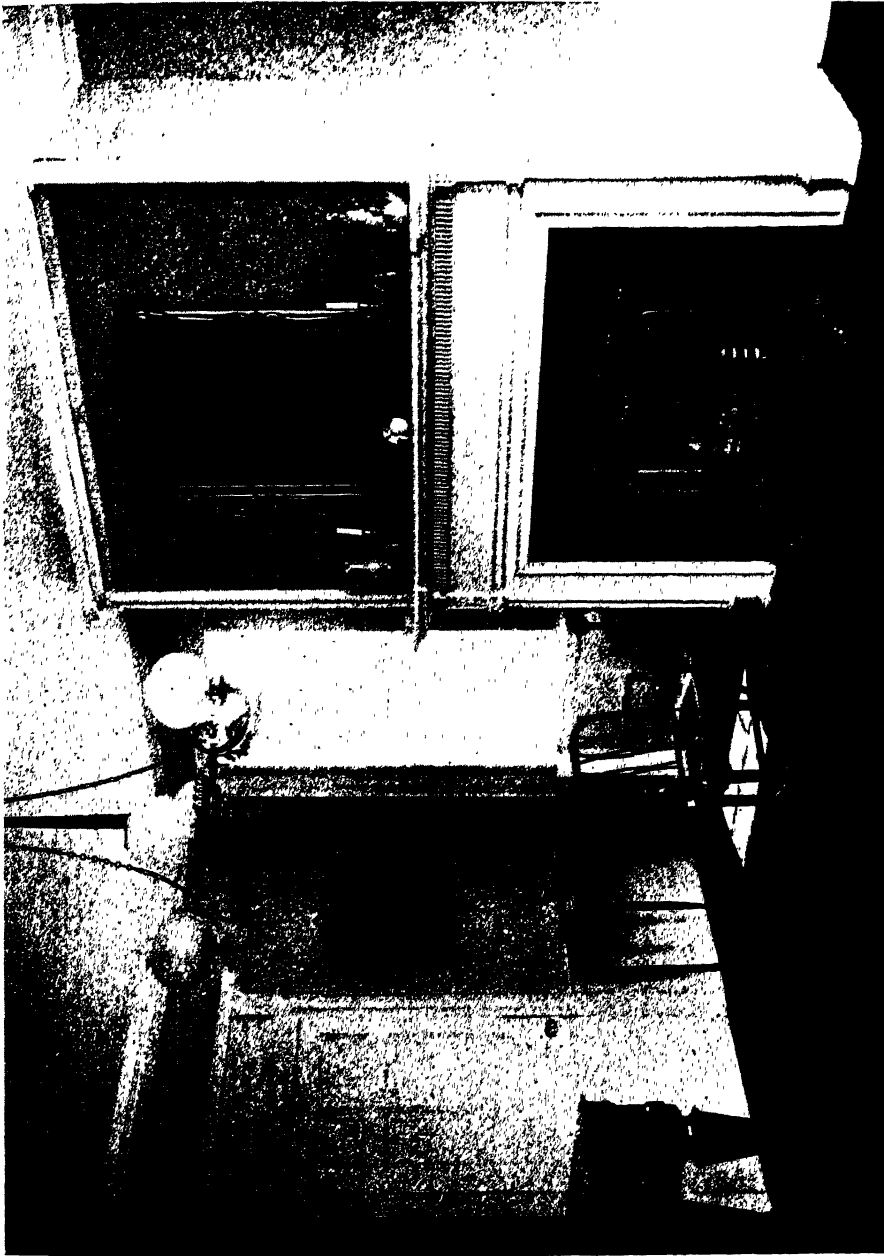


OLD MANTEL IN SALEM. THIRD PERIOD

The reeded and banded columns, although delicate and fine, presage the beginning of the end.

precursor of the type antedating the earliest of these others by almost half a century—Rosewell—at Whitemarsh, Virginia, which stands in lonely magnificence near York River—a monument to the folly of the head of the family who insisted on building in the wilderness a palace, which temporarily brought comparative poverty to immediate heirs.

Most of the important rooms had wainscots of a height carefully proportioned to the rooms, but in place of the richly paneled effect of the earlier period this feature became extremely simple, the main part of it being of one width of board which at that time was obtainable in white pine almost, if not quite, 2 feet wide. This with the baseboard of varying height and with the wainscot cap which became rather more prominent and was enriched sometimes with groups of delicate incisions or continuous reeding in its main flat surface between moldings above and below—or even again with alternating circle and lozenge shapes delicately incised—made of the whole feature one of grace and charm which tied in well with the enrichment around the fireplace and other points of special attention. The possible interruption in this simplicity, of important doorways like the large double ones which sometimes connected important rooms, were inclined to have either elliptical arches at the top or a somewhat more elaborated door frame than those of the ordinary height elsewhere in the room. These door frames of ordinary height with square topped doors were



HAYEN HOUSE DINING-ROOM, PORTSMOUTH, NEW HAMPSHIRE
BUILT ABOUT 1800

Thoroughly consistent Colonial interior of the Third Period.

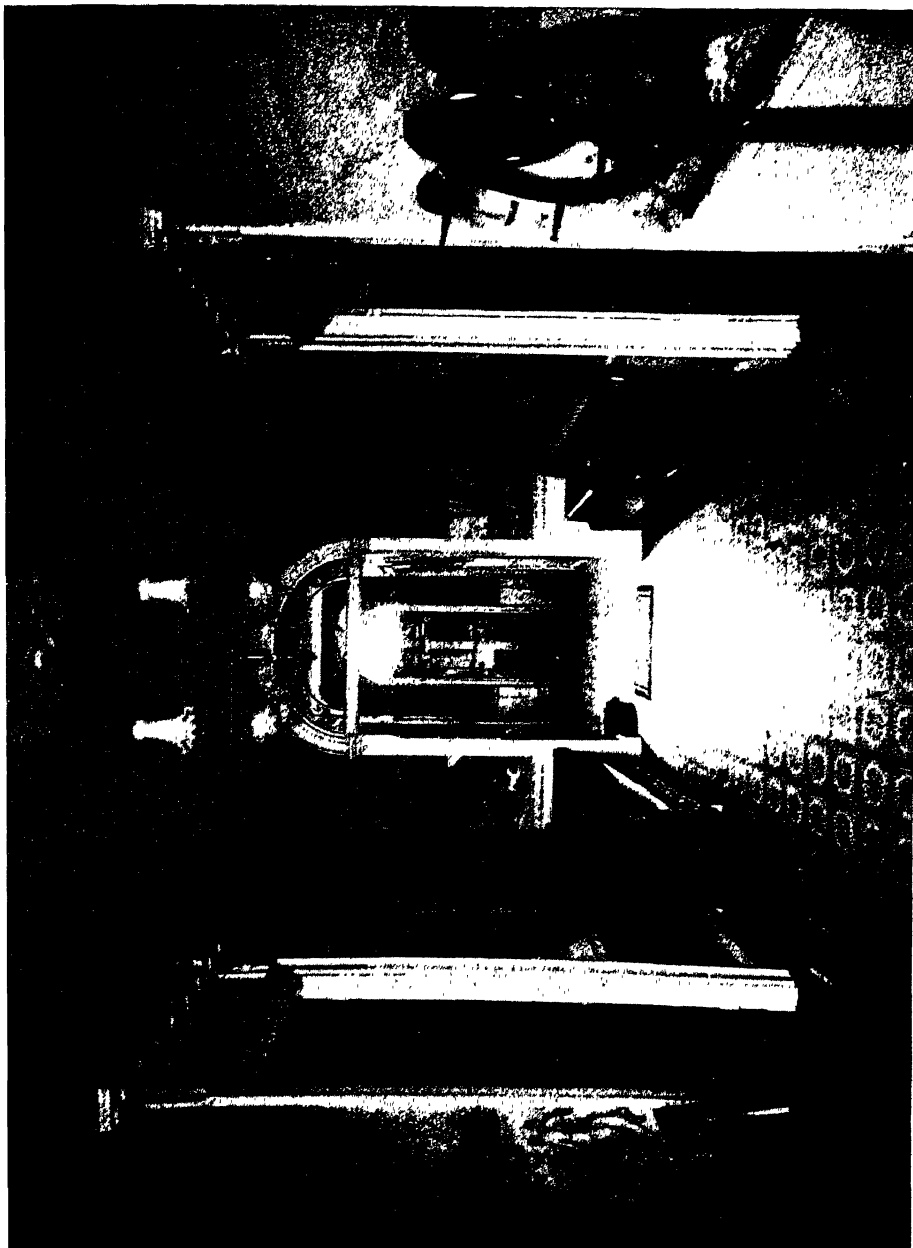
frequently flanked on either side architrave by pilasters from which arose a frieze and cornice, as is seen in the illustration of the room in the Haven House, Portsmouth, New Hampshire.

The mantel—generally of the lower kind, without the overmantel—became flatter in its detail as a rule, fewer members were enriched, but the whole was done with a greater feeling for the adjustment of the parts than was noted in the earlier products. They finally became so simple as to have only one or possibly two members of their cornices enriched and this usually with a ball or roll molding which was grooved and perforated, and sometimes with a peculiar and somewhat fanciful dentil. The panels over the columns at the sides, as well as a central one sometimes interrupting the frieze, were left plain, sunk very slightly by the use of small moldings, and with the centers possibly filled with reeded or fluted wood—this latter device being carried to considerable length as an enrichment in diversified form as found in Upsall, Germantown, Pennsylvania; but it is extremely doubtful if, beyond being rather interesting, they are as satisfactory as the more simple ones. But the lower mantel was by no means general, for there are many delicate “overmantels” in this period reaching to the cornice and thereby tying in well with the rest of the room. These are delicately treated, in some cases having a panel with a “frame” of the same sort of flat work, but sometimes left plain with small columns on

the corner as in the example shown in the Haven House in Portsmouth, which, being curved around the corners, is quite unusual in effect. These mantels frequently had small coupled columns at the sides, occasionally "reeded" as in the Goddard House example in Brookline or simulating three extremely small columns bound together by wythes as in the example of the Salem mantel. This latter example has a treatment of ornament in the frieze rather more like the earlier mantels, but the former has the best Colonial feeling and the use of patriotic emblems—in this case the eagle and shield of our United States—was a method which for a few years was frequently resorted to by which to add interest to the ornament, and was a patriotic movement highly to be commended. In Portsmouth there is a very beautiful example where this use of emblems is carried still further in embodying in the central panel the fife, drum and cymbals. Although usually the mantel was capped at a convenient height by a shelf,—which however was not inclined to be wide as in the modern ones, but rather pleasingly proportioned to the other parts of the mantel,—there was occasionally a persistence in that common feature of the Second Period, of an overmantel running to the ceiling, with the cornice becoming a continuation of the cornice of the room as is shown in a rather limited example of the Haven House illustration—in this case the central overmantel panel being, however, of plaster and apparently papered like the walls of the rest of the

room. The grouping of three small columns into one, "cusped," with the wythe spoken of above in the Salem mantel, occurs sparingly in the later years of the style but extends over into the lamentable Cottage-Gothic style where it was used probably as late as 1850 for porch supports. A quite beautiful and unique example of it in Colonial work, however, is that in the Russell House in Plymouth, where the Gothic feeling of the cusped columns bound by the wythes is carried into the caps, and again, most curiously, into a decidedly Gothic rendering of the arch between the front and rear halls recalling Venetian specimens strongly, wherein all the moldings however are Colonial, although the form was decidedly foreign to the style. This instance, according to a legend, was brought about by the fact that some Italian workmen were employed on the house during its erection, and if so it would go to prove that that method of Christopher Wren and other architects of his time, by which they schemed the larger parts of an edifice and left those elaborations of orders and details to skilled workmen who were quite capable of carrying out their end of the work, persisted down to the beginning of the Nineteenth Century.

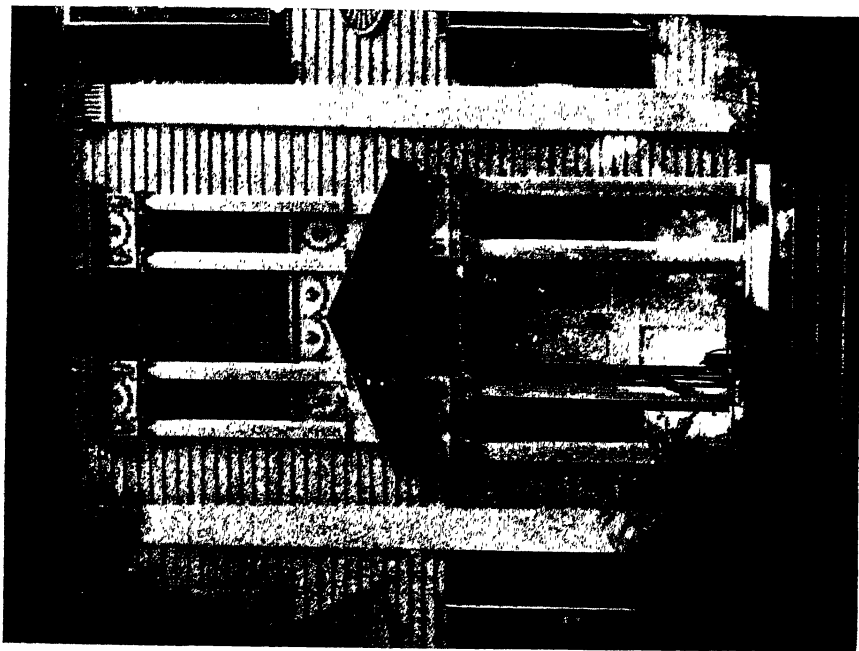
The door caps entering adjoining rooms and the hall were also enriched, sometimes with rather meretricious festoons, vases, and rosettes in "composition" painted white. There were masters in the use of these details and there were men who simply blundered, but the best examples offer material



ENTRANCE HALL IN PORTSMOUTH, NEW HAMPSHIRE
Wall paper depicting the story of "The Lady of the Lake."

for consideration and for adjustment, and if one conquers the vocabulary of the style, worthy combinations can be made in any one of the three periods of the Colonial work.

The staircases underwent a change from those with enriched carved and twisted balusters and boxed treads with rather strong brackets underneath, to very simple ones which had only a sawn bracket of very flat texture, sometimes enriched by slight carving or reeding in the woodwork, but generally growing more and more simple until they formed the only enrichment on the staircase, the balusters having become plain round ones or more rarely square—and finally with the arrival of the spiral staircase, of ample dimensions and graceful form, the brackets disappeared entirely and the form alone gave satisfaction to the beholder. The hand-rail of mahogany, much less molded than in the former examples, increased by its contrast in color the general whiteness elsewhere prevailing and enhanced the gracefulness of effect as it curved downward concentrically with the run of the stairs, finally sweeping at the bottom, at a slightly higher level, around its delicate newel post. By this time this newel had become a most simple Doric column without flutings or reedings and was more frequently still of a suppressed round form which could hardly be called a column, so lacking was it in detail, often remaining mahogany like the hand-rail. Of this period the Waters House in Salem offers a very good example. Enriched balusters of a very pronounced type



HOUSE AT WINDSOR, VERMONT. LATE THIRD PERIOD

Asher Benjamin, Architect.

Overwrought—but has some good points. Palladian motif not cramped.



A PORTSMOUTH PORCH. THIRD PERIOD

Delicate and well-handled coupled columns. Hand rail of steps well designed—excellent window lintel.

should never be used with one of these circular staircases if one wishes to get the effect of grace which is their chief and characteristic charm.

The main cornices of the rooms became quite flat and of greater extension on the ceiling, frequently with delicate brackets varying from those resembling the more classic precedent, to square and very flat ones in the soffit of the cornice, in the center of which bracket would be a slightly sunk panel or incision, simply filled with a rosette of delicate flat modeling, all, of course, painted white. Other moldings received attention in the way of enrichment in the forms of the well-known bead-and-reel, small balls, the egg and dart molding treated with a flattened reed-like form or with perpendicular work of very small reedings, which simple departures being capable of infinite variation, their use produced a most attractive enrichment of those legitimate features which, when sparingly used, produced very satisfactory results. It is a question whether the designers were forced on account of expense to this restricted use of ornament, or whether they had the good sense to discover that a temperate use of ornament was infinitely better than indiscriminate and lavish production. To some it was probably an inborn intuitive quality; to others, however, even as to some to-day, it was more a cold-blooded production in which genuine feeling was lacking, as perhaps is instanced in the work of Asher Benjamin, who, from doing rather too elab-

orate work like the house in Windsor, Vermont, shown in the illustration, passed easily to a new love in the production of the Post-Colonial House with heavy classic orders which came to be characteristic of his later period.

This Third Period is the one in which the more elegant examples of the much discussed Palladian motif occurred, some being unquestionably beautiful in their proportions and in their placement in the walls of the house. Of such are the hall window of the garden elevation of the Chase House, Annapolis, Maryland; the one in the center of the Old Rectory in Baltimore; the charming one on the Franklin House in Portsmouth, and various other worthy examples, the beauty of which apparently made less gifted designers attack the problem with itching fingers, but without the requisite knowledge as a background by which to assist toward worthy results. In Salem this feature reached under Samuel McIntire a distinct expression and elaboration, as shown in the Dodge-Shrieve House, and one on the Custom House and various other examples through the town. The beauty of such a house as this Dodge-Shrieve domicile and other neighboring mansions is most satisfactory, and comes as near to being a thoroughly American product as has thus far been promulgated. The repetition of buildings of similar height and detail in the length of this too-short street is highly impressive, and when furthered by the intelligent use of beautiful fences with charmingly designed urns and vases

capping the pilastered posts, or in other instances of iron railings of delicate workmanship partially enclosing various porches of circular or rectangular form—when these are seconded by the arching elms planted on the edge of the sidewalk with the green of hidden gardens suggesting themselves between the houses—an ensemble is produced hard to equal and thoroughly American in flavor. How, with such examples before them, the style died so suddenly it is difficult to imagine; but it is a pleasure to note that the impressive beauty of such combinations in Salem caused the style to linger longer than elsewhere, as we find there specimens being produced at least fifteen years later than in most places.

A few of the differences most noticeable in the treatment of similar features in the Third Style from that of the Second, are the porches and piazzas which become a usual rather than occasional fixture to the house, and which are most successful, as has been noted, where occurring on the ends of the house, tending to elongate the horizontal lines of the composition. The use of making the piazza an out-of-doors living-room did not then so obsess the owners as to lead them to force the feature into too great prominence as is the case in many recent examples; nor had that much upsetting feature, the “sleeping-porch,” arrived to tax the ingenuity of designers. But there was everywhere noticeable a general refinement of detail and elimination of much which



HOUSE IN RICHMOND, VIRGINIA, WITH OCTAGON ENDS
Suggestion for sleeping-porch if sufficiently retired.

was heavy and not altogether happy in the Second Period examples, although these undeniably often had great charm. Ceilings which were rarely treated anyway, were now restricted to an extremely simple thin and flat center piece for the slight accentuation of the spot from which was hung a chandelier containing candles, later to be superseded by gas, and yet again by electricity, with gradually increasing difficulty of treatment and less happy result. Occasionally the corners of the ceilings received similar very flat treatment, in a resemblance of the Adam ornament in such places, suggesting the expanded fan. The rooms more generally received adequate cornices, the baseboard was kept confined

in its measurements and there was everywhere evident a suppression of noticeable features together with refinement of detail and a use of less violent wall coverings, it being found apparently that the increasing ability to obtain pictures called for more satisfactory background in the way of less noticeable papers. An interior of one of these best houses is indeed impressive in its effect of spontaneity and when seconded by the use of attractive furniture no need of apology is necessary to the people of any country when such a specimen is placed in competition for comparison, although the scale of our product is inclined to be very much less grandiose than that of many such competitors.

CHAPTER VII

THE DOWNFALL

THE same period which showed a quickened mental activity on literary lines and great expansion of old institutions and the founding of new—the special hospitals and semi-public institutions—like homes for various conditions of indigent or otherwise unfortunate people—and manifold movements of altruistic aims, saw, conversely, the general lowering and downright fall of taste as applied to the art of building whether it be of homes or public buildings. After various and serious lapses the downfall was finally complete—and all over the land the previous general good taste which had formerly been exhibited—succumbed to the insidious undermining of illiterate effort in architectural matters. The carpenters, once schooled by tradition and constant use of a few good books, not too slavishly followed, suddenly felt the impetus to create new things, and forthwith there blossomed out such a riot of jig-saw invention as only a disordered imagination resulting from too long a diet of hard cider and mince pie could explain. And the architects! Where were they? The masses, pleased with the jig-saw invention of the board-butcher, had ceased to

call for his services—and he became a sporadic visitor from abroad or a rare native product performing weak imitations and adaptations and abetting the public in its call for first the obvious, then the ordinary, and at last the vicious.

Movements frequently fly off at a tangent before their natural course is run, and it is altogether possible that the new path is not as attractive as would have been the continuation of the old.

It is now claimed by good authorities, basing their claim on the folk songs and early music of England that, at the time of her tangential departure from a promising course she was quite as advanced in musical forms as some other nations which have since so thoroughly eclipsed her. What a vast change would have been here if an unfortunate fashion of a certain period had been avoided and she had continued on her well formed lines of development. What England lost in music we certainly lost in architecture from a similar departure, for when our work had reached its most individual stage we suddenly were confronted by the enticing effectiveness of that impulse toward classical forms and proportions which set in about 1815 in our Southern States, fathered by such men of cultivation and advantage of travel as Thomas Jefferson and Dr. Thornton, and the trend toward delicacy and invention in detail was entirely upset by the movements then begun. Its baneful influence rapidly spread even to the uttermost north where in such favored

spots as Salem, however, the Colonial style held out until about 1830. The land by this reversal was covered with unhappy looking homes of the "Roman temple" type with deeply shadowed second story windows, enormous (almost always wooden) columns, heavy cornices and interior finish in which the chief desire seems to have been to use up as much pine stock as possible—hardly excelling in that respect that still more triumphant movement of shocking taste, the Black-Walnut-Craze, in which ugly forms were wedded to dropsical ornaments, and violently marked hard woods made interiors which can only remind one to-day of that old depiction of the sum of misery experienced in wearing a hair-shirt.

The sequence of chapters following that first straying from the path of the use of the material of the Later Renaissance of England, which by local adaptation gradually became with us so unhampered and original, is a sad perusal. This first departure exemplified in what might be called the "temple-form" of residence—resulted in more or less impressive looking adaptations of classical buildings, of which almost every New England village has at least one rendering. In its greatest magnificence this was used as the proud master's domicile on the vast areas of Southern plantations, and some of the finer examples are as undeniably effective as they are decidedly lugubrious and melancholy to occupy. Taking one instance as illustration, a huge cube is entirely

surrounded by massive Corinthian columns and the full and enriched entablature above entirely encircles the house—this particular specimen being set down in broad flat acres of great extent—the lands contiguous to the house being well wooded with splendid live-oaks from which dangle and sway long drooping yards of gray moss, beautifully backed by the wonderfully deep verdure of the evergreen magnolia—interspersed with paw-paws and tulip trees. This all creates a dense shade which may be welcome during the overpowering heat of days and nights of the summer of this locality but which for continued observation or occupancy is, to say the least, questionable. One has only to occupy one of the chambers under the deeply shaded roof carried by the massive two-story columns, shaded still more by the luxuriant trees near by, to realize how much has been sacrificed to the majestic appearance of the exterior and how operative of gloom and depression of spirits is the occupation of a chamber into which the sun practically never shines. Almost has Southern hospitality need of its well won and distinguished reputation, and the particular occupants of this domestic temple to be remembered especially for their warmth of heart, to repress the welling feeling that escape from its walls would be welcome. This feeling is—to a far lesser extent as the house decreases in size—evident in the lesser examples farther north. But the period can hardly be hailed with joy as a creditable American product until one encoun-

ters specimens of our domestic architecture of our later periods of gradually increasing ugliness through the wooden pseudo-Gothic until the pinnacle of discomfort is endured beneath the fashionable-in-the-60's Mansard roof.

As for the interior effects produced by the builder, the less said the better—but the weird growth he left on his retirement from the field of the building operation was manured and cultivated assiduously by his clients until the summit seemed reached in the parlor “What-not”—well named—a creation for home adornment hard to imagine distanced as a means of supposed artistic expression by any creed, land, or people. Pinnacled and crimped, tier upon tier, in the corner of the stuffy parlor it reared its tapering height stuck full of “ornaments”—bits of coral, shells, mineral specimens, violent vases disporting dried grasses, with “Job’s tears” and “Black-Eyed Susans” from some former dusty garden season—the gradual decrease in shelf room being eagerly offset by the increased ugliness of the selected ornament. In at least one instance the top shelf—the end of effort—flowered in a libelous rendering of a dwarfed bronze Venus di Milo and firmly embedded in her stomach was inserted a particularly busy and aggressive clock! What wonder that the child’s eye, schooled to this surpassing effort could never in after life, even when standing in front of the libeled original, forget that the contested point as to just what physical action the pose represented, seemed easily solved as the indi-

cation of a severe surgical operation. Beneath the Mansard roof flowered wonderful efforts of the art-smitten members of the family. Maud at this period of the supposed development of the family, worked the most wonderful mottoes in shaded worsted: in shaded worsted because the melting sentiments hardly looked natural when chronicled in any other medium; while Lulu—more wildly artistic than her sister—deftly molded sheets of brilliant wax into astonished flowers which were artlessly placed in a garish vase in supposed simulation of nature, the whole then being covered with a glass globe of alarming form embellished with a tinselled cord at the juncture of the glass with the molded wooden base made by Uncle Alonzo—he who built the Mansard-roofed creation which housed the family. This pedestal was by no means allowed to stay simply molded. In a straight section near the bottom his versatility broke forth in inlaid woods of alternating forms of heart and lozenge. This floral creation commanded the undying affection of the whole family, probably partly because of the care it demanded, necessitating a careful eye being kept on it when summer suns waxed warm and frequent enforced sojourns had to be planned for it in the cellar that it might maintain its pristine alert appearance.

Many fine houses all through the land, such as that delightful example called the Richter House in Portsmouth, fell beneath the hand of the vandal—no less a vandal even



OCTAGON HOUSE, WASHINGTON. BUILT FOR COLONEL JOHN TAYLOR IN 1800
The white panels, as in Homewood, are rarely used but are effective. Well adapted to site.



RICHTER HOUSE, PORTSMOUTH, NEW HAMPSHIRE. THIRD PERIOD
A fine example of adaptation to site.

though he owned and occupied that gem of Colonial architecture. It was built on such unusual lines of entrance, with circular stairs and other features disliked by its owner, that he had it torn down and a monument erected to himself in the form of a "black walnut" house of the then-prevailing horrible type. One wonders at the peculiarly obtuse composition of a person who could live in the original house and not absorb some qualities which would show him the fallacy of allowing his native taste free rein, and so prevent him from indulging in such an act of vandalism.

At this time, when the sky was darkest, was held our first World's Fair—the Centennial Exposition at Philadelphia—and from the dark hole which photographs and prints show the architectural housing of the exposition to have been in, there somehow arose a glimmer of hope expressing itself in startling originality in building at first, and in pathetic attempts at producing art for the household, exemplified in the carving of storks standing on one leg, sun-bursts, and Japanese fans half opened filling corners for which a paucity of imagination failed to supply a better motive; drain pipes were painted with cat-o'-nine-tails for the unobjecting umbrella; towels were worked with crewels showing butterflies, corn-flowers and grasses, and many another jaunty conceit boosted the cause. Still this was all a considerable step in advance of the discarded shoe-blackening bottles covered with a sticky substance in which had been embodied any-

thing not too large which might be found—thimbles, keys, marbles, postage stamps, button hooks, etc.—and over all a coat of gold paint. That this was left behind was a gleam of hope, and the memory of the best which was exhibited at the Philadelphia Fair somehow worked a wonderful cure, or the first phases of it, in those who saw it, and the ripple gradually grew in size. Things began to better and a few years after 1876 came the first stirring of interest in our Colonial architecture. A few—a very few—recognized that we had a heritage from which we had estranged ourselves, and began to work assiduously to call attention to it. How wonderful the transformation, that in less than twenty years those architects of the country selected by a group of broad-minded men in an equally broad-minded section of the land, should produce such a marvelous architectural group as that at the Columbian Exposition at Chicago in 1893. Doubtless the wonderful advance then shown had a still greater effect on the people, but there is still ample room for improvement, and it is daily seen that the marvel of the Columbian Fair was largely brought about by an extreme stroke of good fortune and that in over twenty years after, we have not made such a bound as was made between '76 and '93. The amount of poor, illiterate efforts in architecture put forth to-day it is indeed lamentable to observe.

The regrettable period of our architectural history has left its mark and still lives under the new mask of a hydra-



PURE "HOPPIGEE COLONIAL"
An example of everything not to do.

headed monster masquerading as "Colonial." It is astonishing that, in the first place, architects can be found who, unabashed, will sign their names to such specimens of a disordered fancy as the uncomfortable looking houses which they hesitate not to call "Colonial"—or at least "Georgian"—and in the second place that the public does not reject them *in toto* and prefix such a nickname as "Kickapoo" or "Hoppigee" to designate this type of "Virulent Colonial" which has done so much to put the style in bad repute.

As has been stated, the hopeful phase is that the layman is coming to a realization of the beauties of the Colonial house both through frequent contact with illustrations and also the still more fortunate contact with actual examples of old work which retain within their walls that delightful livable quality which we admire in so much of the English

work. And these same people who may be prospective home-builders are also impressed with the fact that many new houses have recently been built by friends or acquaintances which embody this same home feeling. They thereby discover that it is possible to have a house with sufficient of the old feeling in exactly the location they may want it, if they get the right start. Some of these new houses are in every way as beautiful and individual as the old. Such houses as those shown by Mr. Keen—the Olcott House and the Rhode Island Real-Estate Building—and the delightful Breese House on Long Island, by McKim, Mead and White, with its breadth of treatment and knowledge of the subject in hand, show that the style is full of vitality and interest. These examples do not too slavishly follow precedent but show on the part of their designers an intimate knowledge of their material and the features and details of the old houses, which in adapting they have shown themselves possessed of that indispensable breadth of feeling and artistic creation which has made an essentially new product. A proper dissemination of knowledge regarding the old Colonial work is only needed to make it impossible for people to accept such deplorable examples as those of the “Hoppigee” and “Kickapoo” variety.

CHAPTER VIII

RESTORATIONS

MOST persons might consider it an indubitable misfortune if their studies carried them so far and so thoroughly into the subtleties of Colonial architecture as to make no building interesting to them unless its architect had been dead at least one hundred years. And yet this is just what has happened in various instances where appreciative persons have undertaken for some personal reason, the restoration of modest early dwellings, old mansions, or dignified buildings of a more public character. The fascination of early construction (sometimes caused by wondering as to why it stands up), and the cause and result of building for definite needs by a people thrown much on their own resources and yet possessed of traditions forming a desirable background, have been borne in upon the gradually absorbed, soon willing, and ultimately enthusiastic restorer. As the Colonial style died nearly one hundred years ago and the restored buildings usually antedate 1800, the restorer finds himself looking carefully into constructive details and the more ornamental features—then possibly the garden—and each thing he discovers so whettens his appe-

tite and sharpens his discrimination that he parallels his architectural studies with a knowledge of the customs and habits of his ancestors—becomes interested in their aims and aspirations, the manifold difficulties which often lay between their desires and their accomplishments and affected the outcome—with the final result of greater interest in life, thankfulness for some of the present-day advantages, and at the same time acquiring a sincere admiration for the achievements of his forbears, until he finds it possible to adopt certain simplifications of life and strive for others which he feels they would, under present-day circumstances, vouch for heartily and strive for their accomplishment.

In the matter of restorations of dwellings and civic buildings of public interest we are acquiring a number of examples, most of them done in a sober, responsible spirit. But they are occasionally protégés—sometimes victims—of societies bearing militant sounding names, under whose régime the one thing we may be sure of seeing in every restoration is the bronze tablet, giving the imperishable name and advertising the society which conceived, carried out or contributed to making it possible. These societies, be it acknowledged, are doing much fine work, but a pity it is they are not always actuated by a fitness of things. In an urban cemetery they will place a boulder from a rocky mountain side, inserting on a marred face a bronze tablet—"so simple"—while in a gentle swale between willows commanding the

broad meadows of a river valley, they will erect a mound (after carefully cutting down one willow to help toward gaining a view of it) and place thereon a hammered granite monument of the truncated obelisk variety with a roughly broken rustic top, announcing that the arched stone bridge spanning the river just there, Washington crossed—and Colonial settlers in earlier days, on their way to help their neighbors, met death from ambushed Indians.

Much has been said and written about the restoration of old houses, some believing that it is the only thing to do, and that if a person is so unfortunate as to live in such a section of the country, or if urban occupation prohibits his traveling nightly to such section where he can get one of these old houses to remodel, he might as well give up any idea of having a *real* home. Many an old house is worth much more than its cost and the additional cost of remodeling it—if it is possessed of worthy architectural features. For, added to its intrinsic worth and charm, is the added value of its importance to preserve as a specimen of our architectural history, and that further subtle attraction—age. How can one estimate the loss to its State of such an individual effort of our early settlers and carpenter-crafts as the old Captain Charles Churchill house in Wethersfield, Connecticut? Built about 1760, unusually large for one of those of the central chimney type and with a beautifully archaic broken-pedimented door-frame of that extraordinary



DILAPIDATION IN THE NORTH
 Captain Charles Churchill House, Wethersfield, Connecticut. Built 1760



DILAPIDATION IN THE SOUTH
 Hayward House, Charleston, South Carolina. Built 1750.

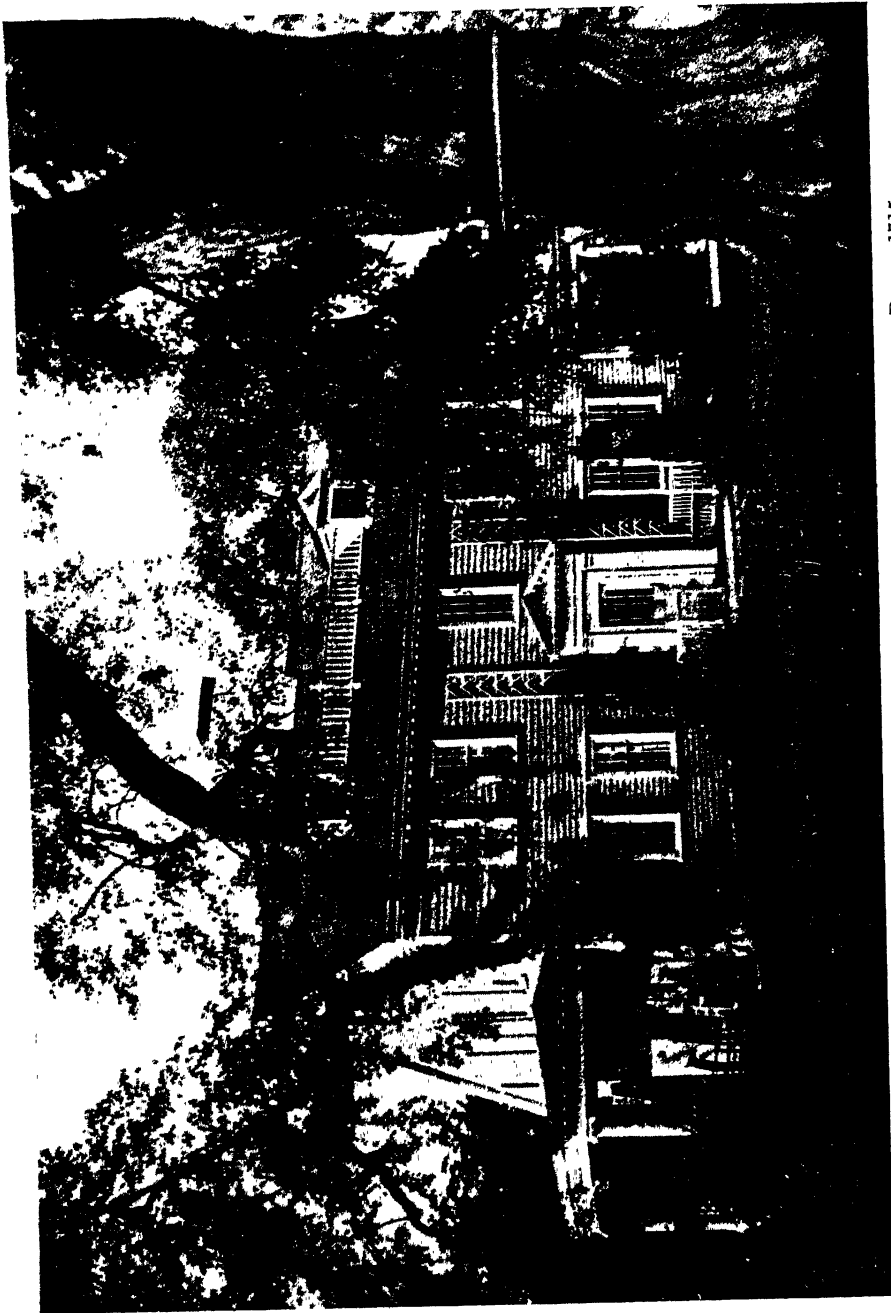
type of the Connecticut Valley—it was worth any amount of repairing and annual tinkering to preserve it, but fell into the ruin these photographs show it to be in, and thereafter its decline was rapid—and final in 1892. What a fascinating summer home it might have made!—what a worthy place for the housing of the local Historical Society's collection of neighborhood antiquities!

Still there is much misplaced ecstasy indulged in, in the raving over old houses—simply because they are *old*. As a matter of fact, many are saved which are not worth the cost of the match which might fire them. Of no particular interest, detail or other saving feature, they are rotten, dirty, illy planned, and worthless, and if the same persons who go to such length to save them, would merely subscribe in a new effort to perpetuate a few of the features they have admired in the ruin, they might obtain the same charm and atmosphere which undoubtedly comes to even one of these poorer houses if carefully made over. Build large solid chimneys with generous fireplaces and simple finish; build small windows and smaller divisioned panes of glass, with heavy frames; build low-ceiled rooms in proportion to their length and width, and there you are: in a house of the old-time charm. *But* it is imperative that certain things be done. However, as there are three quite distinct periods of Colonial Domestic Architecture with varying details, there is really a very considerable latitude of choice. Most people who

realize and appreciate the style enough to care to build in it ought to be able to find material in one or the other which shall fit their needs and satisfy their æsthetic taste.

Under the caption of "First Period," a number of restorations having been noticed and spoken of at length, and it is unnecessary here to refer to these examples again.

In restorations it is better to stick pretty closely to precedent in that particular period in which the problem happens to lie, and it should not be difficult to find something in old examples which it would be advisable to consult. Somehow it does not ring quite true even to the layman, if in a doorway the sturdy raised paneling of the door of the second period jostles the delicate flat pilaster and the graceful moldings of the late third. Although he may not be able to tell the reason, he feels intuitively that something is wrong—that it is not pure of its kind—and Heaven knows we have enough mongrel houses without adding one more. One sees occasionally a Colonial restoration honestly intended to be "correct," but the restorer has had a liking for some particular feature—has heard that effective paneling can be had by that cheap trick of resorting to a series of paneled doors or shutters, or possibly he may like one of those viciously pronged pikeings called with us "pergolas" or elaborate trelliage which invites one to *count*, and to wonder how any one ever commanded the time for such frippery; he embodies it in the work and—presto—it is killed!



HUBDE-BUCKINGHAM HOUSE, WAYLAND, MASSACHUSETTS. SECOND PERIOD. BUILT 1715
Made over in 1885 by its occupant most successfully. Original old window frames. The door frame is from the Oliver Wendell
Holmes House formerly in Cambridge, where he was born. Piazza too wide and heavy in detail.

It is decidedly better in such a sensitive and conservative style to underdo, in restorations particularly, rather than overdo either the number of noticeable features or their pronouncedness. If there is a suspicion that wrong features or details are being introduced, it is not only safer but infinitely more satisfactory later—from both the standpoint of authenticity as well as artistic quality—to err on the conservative side. For if one cares to restore an old house enough to do so, it is pretty safe to assert that he will yearly grow more critical of his own efforts as well as those of others, and he will then find it much easier to condone the less noticeable results, and perhaps to rectify them more easily. Added to this the greater effect of quiet peacefulness resultant from a contained and calm effort and there seems to be great argument everywhere in favor of conservative treatment.

The only way of restoring a house when it is being preserved for historical purposes or as an example of the development of the type of architecture, is to *restore* it—by which is meant that no simplest detail is too trivial to be considered by which the sum-total in “atmosphere” may be obtained. What may seem to many to be an entirely inconsequential feature may be one of those chief differences of distinction which in the aggregate when multiplied by other examples may place the completed work in the category of a successful alteration, or perhaps by a very slight

balance place it among the mongrel efforts. When, however, houses are restored to modern planning and convenience for family residences, it is best not to be too strict in such matters—unless the example is of great architectural worth—as it is possible by adopting the same spirit which is evidenced in the original work to do many and various things which may add to comfort and modern standards of living—not by any means always necessary, but sometimes convenient to accede to. Such an example as the restoration of a house in Southboro is a very good example in point. Here an original house of worth and distinction was added to so largely that the original house occupied but a small portion of the ultimate house, but so successfully have the various desired features been added that the spirit of the whole work is one highly to be commended.

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CHAPTER IX

WHAT NOT TO DO

NEVER did a whimsical and untrue saying gain greater credence and pass facetiously down generations than "Fools build houses; wise men live in them." This, in spite of the fact that the vast majority of our houses bear witness to the self-evident truth that the fools have long had their innings. For far too great a proportion of our domiciles are remote from being happy in design, color or proper placing in their surroundings.

An astonishing amount of this bad work is the result of people not realizing the importance of having an architect to plan and detail the finish of whatever building they may consider constructing, but who prefer going blunderingly into the venture backed by that colloquial Yankeeism that they "guess 'twill do." They may be depending on their carpenter—with the probability that he is a good honest man; but the days have gone when it was safe to place trust here with the hope of getting even an inoffensive result. The carpenters of those generations which saw the growth of Colonial work were a very differently trained lot of men than is to-day the case. They had a few good books which

they used with discrimination. It was perhaps not easy for them to go wrong, for they were not distracted by cheap books setting cheaply forth cheap thoughts on building; and photography being unknown and data rare, they were forced to use their imagination in conjunction with the little good material they had with the result that they—probably entirely unconsciously—originated a truly delightful phase of domestic architecture.

As it is, there are to-day on every hand evidences of unskilled designing and building of either the owner's, the carpenter's, or the architect's incompetency, with the growing inference—since people employ with increasing frequency an architect—that the failures are those of the latter. Unskilled exuberance on the part of the architect is sad enough when applied to other less difficult styles than "Colonial," but when applied to this style his active ignorance is only too evident. An architect at best has a terrible responsibility when he fells fine trees, blasts ledges and boulders, covers good land and rears in view that his fellowman cannot escape, dwelling, church, library or other building. It is a poor excuse on the whole, but better than none—and often alas! too tenable—that he had to do as his client willed. As a rule, however, his client, if of any cultivation, sense or breadth of mind whatever, is more amenable to persuasion than the architect is willing to give him credit for being; and moreover, the overwhelming preponderance of illy designed,

badly placed and shockingly detailed buildings on which a supposedly skilled worker has been employed is enough to make a person of discrimination halt and tremble before he places himself in the hands of his architect.

“Fools build houses”—! To build one’s house when that momentous time arrives—is, or should be, if a man cares much for his home, a period of supreme happiness. But expense is the bug-bear which troubles most would-be builders, and yearly the cost of building mounts. One looks back to the “good old days” and sighs when, according to his needs and desires, he learns that building is almost prohibitive for him, and compares with present-day conditions the knowledge of the snug little story-and-a-half house on Cape Cod which he devoutly admires and knows was built in its days of inception for forty dollars! True, it lacked the side piazza which to-day in its summer-home capacity is so attractive and essential; and the bathroom and the summer-kitchen have both been added for its present adaptation. Still, there are the attractively proportioned rooms with simple detail, strong posts, girts and summer beams, the modestly attractive exterior finish flowering at its center in a delicately pilastered doorway, all making a distinctive and attractive dwelling. If his needs are much greater he recalls having heard that Carter’s Grove Hall, a fine Colonial mansion of the best period on a large estate on James River, with its fine brick masonry exterior; its molded

brick doorway; its generous roof and chimneys; the high-studded, large and well-proportioned rooms; and the great hall, which in this section of the South marked a "mansion" when a coach and four could be turned within its confining walls—and sighs to think that all this was built for sixteen hundred dollars! But immediately he is forced to recall that account must be taken of the fact that this was simply the amount of money paid for material which could not be obtained or made on the place, and that slave labor furnished the nails, made the bricks, felled and dressed the lumber, and variously made the road easy for effective building operations at a minimum cost.

The supposed needs—very often actually luxuries—a family insists on having, too often make it impossible for its head to think of building his own home. Therefore, it is often of paramount importance to simplify one's requirements as much as possible before starting on the fascinating venture.

One longs for more general independence of thought and action among our home builders, and we recall as a pleasant reality the method of procedure of one young married couple who built and lived in a two-room bungalow for several years while the head of the house made himself gradually indispensable to the firm of bankers with which he was connected—that another room was added when it had become entirely convenient and comfortable to do so, while a gradual

accumulation of furnishings of worth and thoughtful selection steadily went on by degrees; that thereafter the accommodations increased as the household increased; that the wherewithal with which to extend was always abundant before the operation was begun; and that not until a financial background of much solidity was established was their final house for the later enjoyment of life built on gradually acquired acres.

Too frequently the operation of building is attended by a desire to do the conventional thing and on a scale vaguely expected of one, and rather in advance of that which mental comfort admits. That houses of true distinction can easily be built for far less sums than are often, in fact, usually, spent in attaining what is considered a suitable creation, is a true if unacknowledged fact. People either do not know, or lose sight of that paramount verity, that it is not necessary, or even desirable, to have much evidence of architectural features in a comparatively small problem, and this is particularly true of the Colonial House.

How infinitely better is the more contained and ultimately satisfactory method of making use in building of the simplest materials put together with due regard to proportion and *color* and against this comparatively negative background to put attractive furnishings—again beautifully few—and of the right *color* and form. Color is a too much overlooked factor in the agreeable make up of the modern

house and yet the possibilities of distinction in this direction rapidly increase year by year with the greater range offered by fabrics, woods and furnishings of all kinds.

How often does one hear the owner say, "I designed this myself," or more modestly, "I gave the architect the idea and he worked it out"; or, remembering his scrawl of arrangement of rooms which he handed to the architect, "I take the credit of the arrangement of the house to myself—except the stairs; I couldn't draw the stairs"—ignoring or being blissfully ignorant of the fact that the architect was hard put to it to bring order out of the chaos of his scrawl, and that, after all, the fact was that most drastic changes had to be made in his scheme to make it in the least workable. Then one recalls unexpectedly entering a spacious Jacobean hall in a house of otherwise poor design—perhaps of the date of our darkest dark ages in architecture—and, overcome with surprise, asking the proud owner "Who was the architect?" A sudden noise as of the creaking of the bosom of a stiffly starched dress-shirt and we turn to observe that the owner's attitude has changed somewhat but that his chest looks to be a full inch in advance of its position of a moment before. "Oh, I designed this myself!" Overcome with admiration that a busy man of affairs is also apparently a dilettante in a difficult line of art, we ask a few leading questions that gradually reveal facts, until, brought to bay, the reluctant admission is made that an architect in New

York “drew it out for him”—“But”—triumphantly—“I insisted on having the fireplace the way I wanted it.” Turning again—we find he did. Instead of the narrow stone facing with delicately molded lines running into that beautifully distinctive form of arch which the fireplace facing demanded we behold a broad piece of onyx! “These andirons I picked up myself—in Florence.” We believe it. And this man has fooled himself into the belief that he “designed” his beautiful room!—that the fact that he told the architect that he wanted a new staircase-hall made from two large and useless rooms thrown into the former staircase-hall to be finished in oak “like some of those English halls” determines the design as being his own! The beautifully elaborate staircase of dignified and ample proportions—the thoroughly well done linen-fold panelling—the low baseboard—the richly molded plaster ceiling, every detail (except the fireplace!) carefully thought out and adjusted by a painstaking man who knew his books—and who had the saving sense of imagination wherewith to make the work individual—all this careful work done lovingly on the one side and claimed credit for ignorantly on the other!

That this is not always the case however but that, rarely, the owner *does* know and is appreciative of those subtle differences which constitute purity of style, but without necessarily the requirement that they should be servilely followed to attain distinction of result, we recall a wonder-

ful palace in one of our larger cities where the owner had things her own way but with the backing knowledge of how to do things. Here, although the house is largely Italian in inspiration, there are wide divergences now and then—but everywhere masterful appreciation, intelligence and love—bridled by knowledge and feeling and restrained by common sense. This rare combination has wrought a marvelous work. Standing in a lofty room with well-tempered light streaming through invaluable stained glass windows checkering the dull-toned tile floor, the deep and sumptuously toned walls hung with fragmentary color and priceless pictures; the hooded Gothic fireplace well placed and richly flanked by intricate pieces of wood carving; the painted beamed ceiling from some old ruined palace; the well chosen rare and beautiful furniture—all making an ensemble of which any palace in Europe might well be proud—standing here we are told by the owner with the quiet reserve born of knowledge and certitude “I had the ceiling raised two feet after the room was practically finished,” and so modestly is the remark made—so sure is her reputation for things artistic and so widely known her ability in these and other directions, that we not only do not question that hers is the credit of sensitively feeling that that room needed its already great height increased two feet, nor for putting together in beautifully proportioned rooms a wonderful collection of paintings, tapestries, stained glass, fragments of

architecture, and objects of many smaller divisions of art in the most consummate good taste—but we know that no architect could have done it so well. For as each article was acquired it immediately found place in the fertile imagination of its sponsor in the well-developed scheme of a Dutch Room, a Gothic Room, a Veronese Room, and so on, with an intimate care such as no architect without making it a life work could give, and even then he might so easily be lacking in that divine spark! This sort of ability is rare indeed and the result strongly individual and beautiful, and fortunate beyond words is the city which holds it.

Too often woeful lack of knowledge may be encountered where it is anticipated efficiency will be found on the part of the designer, but much too frequently is careful work on his part negatived by some unwise insistence on the part of the client who is too apt to think himself competent to dictate in matters, the delicate adjustment of which is frequently entirely beyond his comprehension. Plans may have been consummated by the maker with an intimate knowledge of the dependence of one feature on another for satisfactory effect; a knowledge of the desirability of the contrast of forms; a just regard for the co-relation of parts, for play of light and shade, or a hundred other subtleties, a knowledge of and experience with which, have slowly and laboriously been acquired by the designer in a long and varied experience—finally hopefully embodied in his work

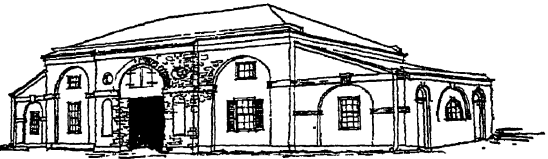
in just proportion to the need of the subject—and then the whole fabric dashed to earth by a would-be-wise client in a thoughtless assertion or restriction, or an unwise economy. A person may be discriminating enough to know positively that he wants a building of a definite period—even a local version of that period—and yet not know just what prominence or suppression should be exercised in the features and details necessary for a successful rendering of his problem. Ordinarily this choice can more safely be left to the discretion of the architect, but too frequently to his detriment and the downfall of his creation, localities where initiative is a strong characteristic of the population, are likely to produce a preponderance of persons who “think they know” in all matters from philosophy to pigs, and who exercise their ignorance-given privilege to judge without stint—without apparently, the slightest realization of the enormity of their responsibility, but with resultant ultimate disaster—for which they very probably promptly blame the other party.

The mistake is often made of placing the valuation of an architect's services on rapidity of rendering, whereas if one gets an architect who will give adequate *personal* attention to the affairs and details of building without leaving many important details to possibly unskilled and untrained draughtsmen, the client can well afford to stay quiescent while mature plans are developed.

To our knowledge in one instance, which is probably sadly

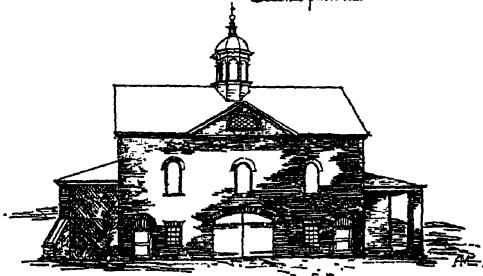


*Taylor House Stable - Roxbury, Mass.
second period.*

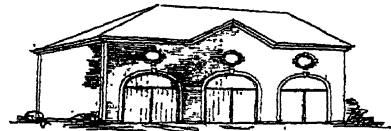


*Stable at Woodlands - Phil. Pa.
second period.*

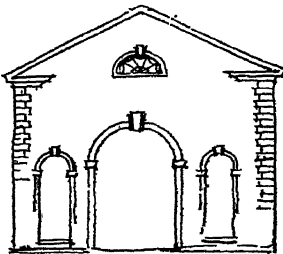
Various Stables.



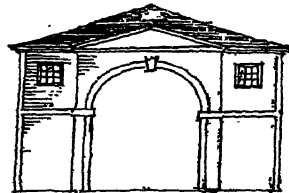
*Stable at Homewood - Md.
third period.*



*Lettrop House Stable - Plymouth, Mass.
third period.*



*Stable at Norwich Ct.
Second period.*



*Gardner Mansion Stable
Summer St. - Boston - Second period.*

TYPES OF STABLES

The stable was invariably and persistently formal

paralleled hundreds of times, the first sketches were submitted on the evening of that day when the architect's services were first engaged, thereby delighting beyond measure the merchant for whom they were made. That the latter could not differentiate in the matter of time between hus-

tling the filling of an order of shoes in his own office and the scheming of a house to shelter and give expression to his whole life—to last for all time so far as he was concerned—was as pitiable as was the opus of the architect which resulted, in which was abundant proof that the same mind which so rapidly conceived mediocrity followed it up with evidence of ability to turn out those startling details which could have been imagined by no even casual student of an architectural school, and which certainly were not the product of that invaluable self-taught knowledge which it takes a man of certain native qualities, time and initiative to acquire. In the case in question the children of the family, with changed and enlarged views through greater opportunities for acquiring culture, are even now having the evident truth dawn upon them that there is a strong probability that the office boy, having his long-awaited-for innings, was responsible for at least a portion of their awful heritage.

Many a house, on completion, spells effort. On every hand are evidences of more or less conquered difficulties, and many remaining rampant. Hangings look as though they had well-nigh been the death of all concerned; the furniture bears a conscious air of having received more attention than any other item; rugs speak of journeys back and forth from the rug stores hardly less extended and varied than their original one to our country; papers reflect

weary hours of "choosing" with the brain half asleep, and have a reminiscent air of a fatigued hero keeping his temper with astonishing uniformity when his customer, after two hours of effort, does not find a "distinguished" paper for thirty cents per roll; pictures have a dull-thud air of having been selected under pressure just before Christmas (what other reason can there have been for getting such?); cushions fight with their sofas, simply for the fun of fighting, and mounted heads attached to recumbent sea-sick looking "skins" litter the floor, making the wary guest wonder if his pedal digits will possibly escape those prodigious fanged receptacles. An excellent property are these latter mementoes of a shop-hunt, in an obstruction-race—but decidedly questionable are they as a furnishing accessory in a moderate house, and a poor garnishment in any.

In fact, the general appearance of the house is too often that of the very recent departure from the door, of the architect in company with various kinds, qualities and varieties of "decorators." There has been too much striving. The key of the color-scheme has been pitched too high. The designs chosen (and there have been a great many too many) have been conspicuous and obvious, and that plain and highly desirable negative background has been supinely ignored. Gray running through the entire gamut is what is needed; gray in actual color—gray toning the stronger colors—and figurative gray in plenty to be evidenced in the selection of

simple inconspicuous furniture, furnishings and the more intimate objects. It is better to keep some old friends in furniture as well as other furnishings in fitting out a new house. Then will that important move seem less portentous when the old door is shut forever and the new one opened, and it is better that the new home shall bear some token that we loved the old one.

Moreover "period" rooms in which superlative care is evidenced that no slightest chair-leg of the wrong period shall intrude into the particular half-century chosen for the field of operation—are tiresome and pretentious and indicate on the part of their owners evident lack of "background"—as of having arrived with the ship which bore new fortunes and having no affectionate retrospect of earlier life.

A marvelous incapacity of initiative is habitually evidenced in that sequacious method of thought and action often followed in buying the site on which to build the house. Almost more than in anything else does this frequent procedure brand us as being very like unto sheep, in that we prefer to let pass one day an opportunity to buy an adequate section of land at a fair and even low price—permit a land speculator to buy the section and the next week we go meekly back to this man of assurance and unprotestingly pay him nearly as much for a small lot as the entire plot would have cost us a few days before. If then, we are here so paralyzed of action at the proper minute, would it not be better to

consult a landscape-architect, or even the plain garden-variety of architect, before taking this very important step? A question of ledge, impervious clay hard-pan, or even exposure, points of compass or character of soil as well as elbow-room for service may make all the difference between a good and a poor eventual solution of the building problem.

Another unaccountable hiatus in lucid thought as to the all-important question of site, is the tendency to alight on some uneven section of land or even steep hillside and proceed laboriously and expensively to make over the face of nature by grading these irregularities of delightful landscape possibilities into snippy terraces, sharply graded lawns and paths and drives which wash badly and are a constant source of worry and expense in the upkeep. In the neighborhood of our large cities particularly this shocking waste of opportunity and evidence of misdirected effort is constantly in evidence—whole hillsides being tortured into the unsightly and unconcerted attempts of each individual, without apparent thought of his next neighbor or the possible sensitiveness of the public at large, to solve his problem in his own and frequently unenlightened way.

An "intimate" view, small, not too varied in contour and with a modest amount of variation of foliage and trees, with a wind-break or hedge on the cold side is an ideal site for the country; and from this happy condition downward to the more restricted suburban lot the possibilities of success-

ful selection are various and fascinating to a degree. A good exposure toward sun and prevailing breeze, as much land as possible, with trees—but not too near the house—forms an ideal picture-spot for the placing of a house in the Colonial Style—but not on mountainous hills or exposed ledgy fields; there—if one wants that sort of site, or if it descends to him, or is forced upon him—some other style had best be selected for building his home.

That heart of the house toward which visitors at once turn on entering when that feature is in use, is the fireplace. And it is unfortunately the subject of many mistakes. A frequent affectation in fireplace work from the standpoint of the Colonial style is the use of red brick with broad seams of light colored mortar. Red brick is an honest and delightful material—gray is often good in places, but nothing severe enough can be said of the yellow—and where it is appropriate to have its small units accented, this frank acknowledgment is most commendable. But a fireplace in an otherwise well and even highly finished room does not appear at ease when violently brought to notice this way. Almost invariably, so frequent is this fault, one finds in modern Colonial houses fireplaces in formal rooms where staring red brick is accented to the maddening point with wide white joints. In old work, five-inch-square Dutch tiles, marble, or soapstone, not more than five or six inches wide, were used in the more formal rooms with much greater fit-

ness of purpose; and bricks, if used at all in the important rooms, were covered with plaster or cement run down the splayed sides of the fireplace to the back. This was all painted black most commonly but occasionally dark red or gray. These facings were invariably narrow, sometimes considerably less than five inches in width, and the modern tendency of making wide facings, giving undue prominence to what should actually be a comparatively subordinate feature, is an almost general and disturbing feature. Another frequent—even usual—mistake in modern fireplaces is that “easy” method—for the mason—of returning the brick facing straight back the depth of the brick (four inches) before beginning the splayed sides—a glaring fault, resulting in an awkward appearance the cause of which it is difficult to conceive should be so generally overlooked by designers. Bringing the splayed side of the fireplace forward to form an obtuse angle with the facing results in a form of greater grace and distinction.

Another bad fault about the modern fireplace obtains from initial planning, in which care is not taken to keep the chimney breast back against its wall. The difficulties of outside chimneys in Northern climes—of leaking at the juncture of the brick of the chimney with wooden walls—if a frame house is being built—and the possibility that the draft of the chimney will not be good unless great care is taken to have an air space properly arranged between the

back of the fireplace lining and the exterior wall—these and other considerations militate against pushing the chimney breast back where, to do so, means its projection on the exterior of the house. The flatter the chimney breast, however, in a room—as a rule—the better is its appearance, although it is of course possible to make the feature too flat in a vast apartment.

A recent and apparently contagious disease which has affected some renderings of Colonial houses—and they are pretty generally the worst—together with Italian-English-Dutch house efforts—is the pergola. In no other architectural feature which may be added to a house is that fatal tendency of ours of cheaply rendering good forms more evident than in these myriads of attenuated, anemic-looking structures which have in the last ten years flooded the country. They have evidently been influenced by real pergolas, but do not even remotely approach the solidity and yet the grace and charm of that feature which, when well rendered, is altogether captivating. We bow to the beauty of the real pergola, oftenest at home in Italy, with massive columns which are their own excuse for being—for they support nothing but a comparatively slight vine-covered trellis-like structure, sometimes however quite heavy in the super-structure, sometimes thin and attenuated, as in some French renderings on the Riviera, but most charming when crowned by lightly interwoven irregular branches or small split trunks of

trees and covered with that small-leaved grape which gave the pergola its name. Some of the Japanese vitiis approach this grape in beauty of foliage and far surpass it in beauty of fruit—but for the most part the apologetic architectural attempts in question attached to houses as a sort of compromise-piazza, and even flowering at the tops of modern schoolhouses and hospitals, are guiltless of adequate green covering for their jagged beam ends, and sometimes frankly no attempt at all is made to cover the unlovely forms. They should be assiduously avoided in connection with Colonial houses, and the grape arbor—that good honest feature of many an old country and suburban estate—individual, useful, and attractive, should be restored to its rightful place as a garden accessory. A leaning trellis-like feature against the house—as at Wyck, Germantown, Pennsylvania, in this instance covering a brick paved path leading to the rear of the house, is a good adaptation of the grape arbor in close connection with a house.

One of the popular modern devices supposed to be most clever is that contrivance called the “swivel-blind”—a form of exterior blind for windows. It is a jaunty conceit, this row of slats commonly filling the lower half only of a blind, each being attached individually to a small upright piece of wood in the back (when the blind is closed and ready for action—at other times awkwardly asserting itself on the face) and, theoretically, is supposed to lightly move at the

gentle behest of the power behind the blind enabling her to gaze with ease at the soaring bobolink of the sky, or the lowly toad of the garden, with such intermediate human and other objects as come within range. Actually, however, they clog with paint—stick—rebel—refuse to move with the obstinacy of a mule—are coaxed and coerced until loose in the joints when the wind takes them in hand, places each around the building at sixes and sevens when they continue in this perverse turbination until they drop apart from over-exercise. The swivel-blind is a snare and a delusion, looks slovenly and is, and should be assiduously avoided.

Blinds make a vast difference in the appearance of many houses, but if the modern flimsy stock affair is used they invariably cheapen the result. Slats should be strong and heavy, immovable, and spaced far apart to allow air and a much tempered light to pass through. In some parts of the country solid shutters are a picturesque exterior accessory of the windows, in place of blinds—much appreciated in those portions of the land where they are indigenous—about Philadelphia, parts of Delaware and Maryland, and almost entirely incomprehensible from the view-point of utility in those places where they are not used—although frequently appreciated for their picturesque quality. On Nantucket some old ones are found on a house which are perfectly plain, but they are usually—except on buildings for utilitarian purposes—paneled, and commonly with moldings on one side

and a plain flat sunk panel without moldings on the reverse.

The importance in the small house of keeping the plan under one roof by simplifying the arrangement as much as possible will, besides ameliorating the cost, greatly aid in an artistic result. A roof badly broken with large dormers is most unfortunate in its effect, and if the roof is of the "hip" variety it is important that the dormers shall only be on the front and rear, or on two sides and not on three sides or all sides of a roof, as a broken sky line results which is more exasperating as the house decreases in size.

Panes of glass were never made square in good examples—or even nearly so—and this which might seem a comparatively unimportant detail to most, is really of paramount importance. The best shaped pane of glass of the most perfect proportioning for windows of the second period is shown in the illustration of the Counsellor Wythe House in Williamsburgh, and this would largely do as a proportioning right to follow in most of the Third Period work, although in city dwellings, particularly where very high windows are shown in important rooms, the shape of the window-pane also takes a more attenuated proportioning.

In the matter of color, there is nothing so beautiful as the white house if paint is used, or gray where it is possible to use stone. Brick is a delightful material and really offers considerable range in color, from the light pinkish tone which is altogether attractive when laid up in gray-white mortar,

to the very dark and the fire-flashed kiln bricks which, if used with wide joints of mortar, make a very beautiful although heavier colored wall.

Altogether too many houses, especially small ones, are painted yellow with white "trims." It takes a certain type of house to successfully carry this scheme of painting, such as the Longfellow or the Lowell houses. White trims look best of course when the detail is delicate and the reflected lights are made the most of by its use, but the painting of a small Colonial house of much detail in yellow and white tends to place the house among houses where the yellow dog is placed among his kind. That soft white, merely a deep cream, which is sometimes called "Colonial white" for both trims and the body of the house can also be used with success, especially in the country.

If the form of roof and its simplicity so much affects the general design of the country house the treatment of that roof after it has been obtained, in the matter of dormers and, rarely, of gables, is of next importance. Houses are frequently ruined as to scale by the adoption of dormers that are too large for the house. Immediately they exceed the size which helps the house as to scale, they become a detriment so far as appearance goes, although without question they are more useful within if of generous size. In exactly the same way as small panes of glass help the scale of the house, do small dormers play a most important part. The old ex-

amples which are so remarkable for grace and general attractiveness have quite a narrow space between the sash and the cheek of the dormer—much narrower than can usually be obtained if a full architrave is used inside, and if weights are used with their boxes for hanging the sashes. Dormers of the different periods of Colonial architecture are distinct and should not be used indiscriminately to pass for a pure rendering of any particular period.

Fenestration and the use of small panes of glass instead of large is a most important factor, the early houses of course having the smaller panes of glass, and frequently also much larger muntins dividing the panes. It is, however, possible to carry this use of small panes of glass too far, and a modern city house with the usual width of window divided into four panes of width is an absurdity and affectation. The early country houses frequently have three, four and even five panes in the width of the window, but most modern houses should not exceed three panes in width unless the First Period is being followed strictly.

A point often carried to excess is the amount of detail within the house as well as without. The staircase and mantels are legitimate centers of more or less elaboration, the early and late examples being simpler and those of the middle period more elaborate as a rule.

Frequently good designs are spoiled by that inordinate love of the arch which it is frequently difficult to suppress.

One's eye goes at once to an arch, a circle or an oval and therefore it is well to consider if in using in a given place any of these forms, it is desired that the eye *shall* go to this particular spot—whether it is better for the composition or likely to interfere with a quiet effect; for quiet and lack of striving may be said to be synonyms of the Colonial style. Also it is highly desirable that ordinarily only one such form, if of important size, be used at a time in juxtaposition or contrast to straight lines and rectangular forms; otherwise, a cross-eyed effect ensues.

Likewise a circular staircase seems to engross the attention by the charm of its form alone, and in contrast to it the most successful form for use in connection therewith for its particular function is the plain straight baluster, either round, square—or possibly, if the latter, fluted and put diagonally on the tread. Indeed circular staircases in which elaborately turned balusters are used are very rare, and when met with do not inspire the admiration which the simple ones excite.

Possibly in advance of this question of the arch should be placed the popular love of columns. It is safe to put it down almost as an axiom that anything that can be made to stand without a column should be made to do so. The minute a column is used there is called for, in an extension of the treatment of the feature, some use of either the column, pilaster, or other member called into use by their employment, and this runs to an elaborate effect much to be discountenanced.

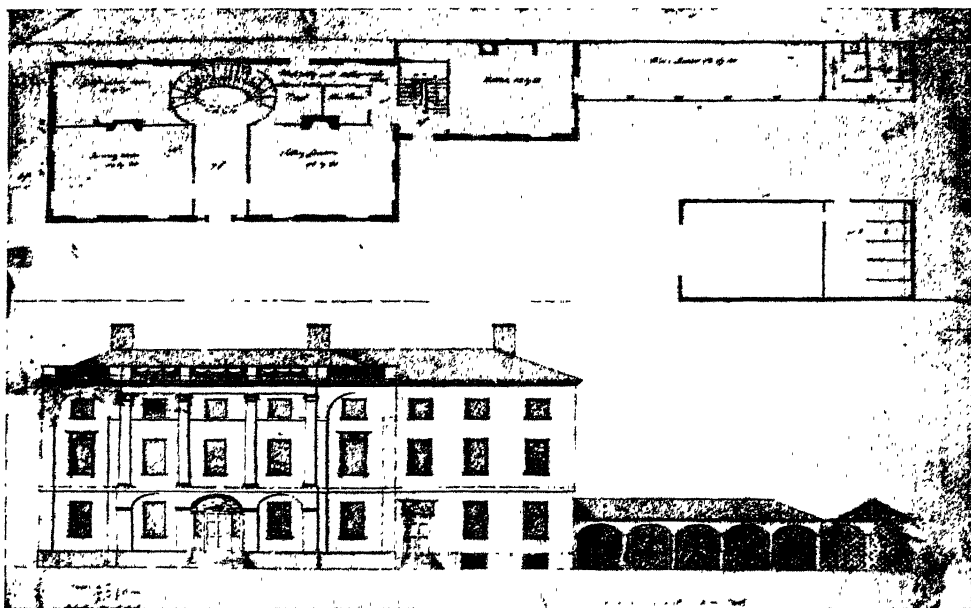
In regard to the mantels, the tendency is toward over elaboration, and a frequent snare is the built-in mirror in a panel in the overmantel, which at once smacks of the stock catalogue and is to be avoided as the plague. As for that modern affair, the gas log, no one who cares for the principles of Colonial architecture and desires a house in that style would for a moment think of using this untruthful subterfuge.

Of the so called "Palladian" motif—the round-topped window in the center flanked by smaller square-headed windows—it is difficult to speak with reserve. It seems to be the most popular single exterior feature in the modern adaptation of Colonial work, and at the same time is to-day the most frequently misplaced, although it was used with far greater discretion in that period when it was most employed in Colonial days—the third. The Sheldon House in Litchfield, Connecticut, was built in 1760 and has a most picturesque adjustment of the Palladian motif—in and of itself and its relation to the projecting porch of the first story with its supporting columns—and is much photographed as a charming example; but it is sadly out of gear when considered in relation to the rest of the façade. Therefore, convincing and picturesque as it may seem when viewed in a photograph by itself, like many another subject when viewed in actuality the loss is great.

Modern renderings of the feature are far too apt to show

careless placing and unstudied relation of heights to other features. It is seldom that one sees it placed in a wall in which it seems at ease—for it demands space, and it has probably spoiled more otherwise good recent houses than any other single feature, and lack of wall space is another present-day short-coming. Old St. Paul's Rectory in Baltimore shows a satisfactory relation of the feature to wall space—and instances of this window being used effectively on staircase landings—such as in the old Chase House in Annapolis—are quite frequent. When in this position with sufficient exterior wall-space above the round arch, the effect is often most satisfactory and happy.

Finally among other too little considered items we come to one which looms large on the horizon of possibilities, and yet one which is to-day often unjustly shuffled over, suppressed, or ignored as much as possible and treated as a part of the building of the house to be tolerated if necessary—forgotten if possible. This is the rôle of the builder. We have already noted the fact that in the days of the origin of the Colonial style there were few actual architects, but the great mass of buildings of the period, especially that of the dwellings (and the building of dwellings played much the greater part in the development of the Colonial style) was done by carpenters well trained in other things than simply plain carpentry—a class which has entirely dropped out of existence in the vastly changed methods of our day. This is an



MCINTYRE-LONG HOUSE WITH STABLE
An old drawing for a Salem house.

unfortunate lapse which there seems no possibility of ever resuscitating. That individual who to-day sends out his card as "architect and builder" shows all too sadly if allowed to get so far as production that he has no intention of letting his right hand—the designer—know what his left hand—the builder—is doing. There is seemingly complete and absolute divorce between the fine and highly desirable interplay of designer and actual constructor—that intimate and fruitful combination of craftsman and architect—which once existed in this important individual. A glance at a working drawing—an elevation for instance—of the builder-architect of those days furnishes a flash of explanation. Instead of

the highly complex working drawings of to-day which, together with specifications, grasps and assimilates highly diversified information and requirements of construction, materials, proportions, details, and the great mass of matters which are now embodied in a set of drawings—is the altogether charming and delightfully simple drawing (shown here), the reproduction of an actual working drawing of a Colonial mansion of the most distinctive period in the North. Guiltless of all but the barest dimensions, attention seemingly given solely to mass and fenestration with due proportioning of such details as cornices, balustrades, doorways, etc., as could be suggested at a small scale—the effect is of such simplicity as suggests a parallel in the elimination of the trying details of life of those who were to live behind its walls.

The importance of the rôle of the builder is too much ignored. Although the days are past when that picturesque course was pursued of inviting the neighbors in for the “Raising-bee”—when the great skeleton was pushed and pulled and hoisted onto the foundations and securely pinned, there is still enormous satisfaction in having to do with a clean, fair and businesslike builder, who is inclined to have under him workmen and even rough laborers of similar type. The gratification of having one’s house put together by such men in the right spirit and fairness toward all is an inspiration at the time and a joy to look back upon. Here one may find,

too, real joy in construction. To see a good mason's clever adjustment of fractious stones into a characterful wall; to observe the carpenter deftly fit his mortise and tenon; to admire the plasterer who, while he casts quick glances for his sure footing on the apparently insecure scaffolding, masterfully strides its length with uplifted mortar-board and shoves home unerringly the dripping plaster to its proper clinch—which subject would the mural decorator choose for his great work?—such a workman, or the man who gets his “exercise” on the golf-links?

It is best to remember that it is not always the “lowest bidder” who embodies these desirable attributes in the contractor, nor is it always the attitude of the owner who fosters them. The whole affair can be made what one will. As de Musset put it, “*Que la porte soit ouverte ou fermée.*”

on the plan, that it was crowded between the two walls of a bathroom! Such an important enrichment as this window of course bespeaks something special on the interior arrangement and it is fit only for such places as staircase landings or the dominating feature of a large and unusual room.

Next to the indiscriminate use in modern work of the Palladian motif, the spattering of the sloping roofs of an otherwise dignified house with inflated dormers is most regrettable. When small, suppressed, and detailed accordingly, they lend scale to the building and are at times useful in this way as well as for practical purposes, but their effect on the sky line in perspective should always be considered, and this it appears is seldom done.

As instances of beautiful roofs on modern houses, the roofs being partly effective perhaps because of the unusual size of the house and the felicitous use of dormers by which to aid the scale, two residences in Newport may be cited—the Taylor House and the Edgar House—both by McKim, Mead and White—where the beauty of this feature has been recognized and given its full importance. In the Taylor House four beautiful “pilastered” chimneys—a splendid rendering of the earlier type possibly suggested by the fine roof and similar chimneys of a mansion on the James River—rise in exactly the right position, and anchor the whole telling mass most adequately. The waving lines of the shingles, which were put on without chalk lines, further add

to the fluent manner in which this important feature has been used to cap—in the Taylor House—an otherwise too elaborate domicile, in that, although the fenestration is well studied, as would be expected, the ornamentation is frequently trivial and too abundant—this being a wooden house and easily susceptible to too ornate treatment. In the Edgar House, however, a beautiful brick has been used, not of the type usually used in Colonial buildings, but employed so well that one is glad that the designer recognized that the use of materials as well as forms is susceptible of the greatest variation if combined with restraint and good sense. In this house the steps approach a terrace between two wings, projecting forward from the main house, and the main entrance porch sits on the flagging of the terrace, the great unbroken wall surface of the service ell having on this terrace side a fountain set into the wall in quite an Italian manner. Add to this that the other projecting wing—having important rooms in the first story—has in the second story a loggia under the entire ell roof, and these features, so very unlike those of any other Colonial house recallable, being done so in the right spirit, result in the product being altogether new and charming. This is quite the way modern work should be done, and one is not surprised to find that another house by the same architects, occupying a prominent point in the harbor of the same city, has had made use of in its composition, a feature found in some Post-

Colonial houses of large columns running two stories in height, built entirely of small stones flushed up with mortar in such a way that the contour of the column is kept reasonably well. Here again the product in its adjustment becomes new but with the charm of the old, while varying essentially from its prototype.

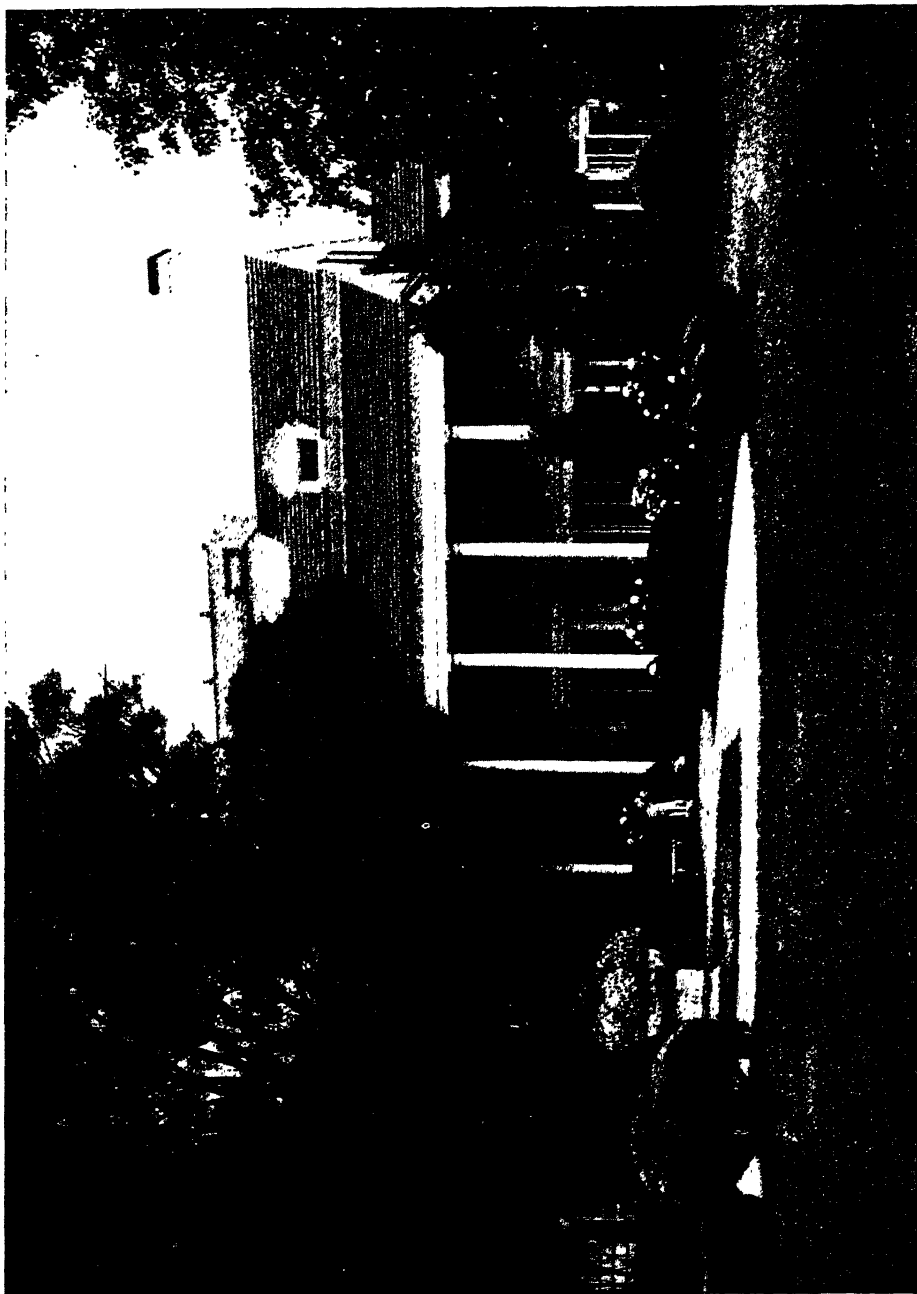
People often admire the simplicity of Colonial work when they view old examples and frequently determine that when the time shall come for them to build their home they will profit by the many old models fortunately left us. But straightway the work is begun, regrettable modern tendencies assert themselves and the original scheme is easily perverted or quashed. Anent this peculiarity and the ease with which lines go astray there is an amusing anecdote. It seems only to have been necessary for a scion of the reigning House of Hanover—which house has, at least recently, produced a preponderance of members of notoriously bad taste in art matters—to send its heir-apparent to the throne on a visit to our shores in the sixties and for this to-be-king to casually remark that the dome of the Massachusetts State House would look well gilded—to make our kowtowing political “powers-that-be” bring his suggestion—probably born of some remembrance of exuberant Eastern architecture—to fruition. The result is a gilded dome on our best public Colonial building, which never was intended to receive such barbaric treatment. But this is not enough.

The evil spreads. Even in that town where things are usually well done (even remembering its library) old Concord in Massachusetts, where Emerson, Thoreau, Hawthorne and Alcott have left a fortunately indelible mark, the white village church lifting its head above the elms has a shining gilt dome-like top. And in a much more rural village a few miles away the broad green smiling meadows of a beautiful valley whose river is spanned by old stone bridges strongly recalling the charm of the English countryside with a little tinge of added wildness, the graceful and dominating architectural note—a lovely white Colonial church—has its tower tipped by the generous private purse of a most estimable person, with glittering gold! We seem to be succumbing to the sign of Mammon: even it touches the village church, and the use of gold here, as in the elaborately gilded details of that modernly decorated once-beautiful octagonal room of the Rockingham Mansion in Portsmouth—now embodied in a hotel—consorts illy with the purity of a style which is best when it is simple.

Why, one wonders in considering modern work, is there so little charm found in it? Why should there be so few recent examples noticeable for either a loving care in the initial composition or in the later adjustment of parts and details? True, the designer often has much to overcome—limited means, many requirements compressed within four walls, disadvantage of site, enforced limitations and features

by the owner—and other numerous drawbacks. But surely more examples should escape these painful restrictions; more should rise above the dead mediocrity of uninspired effort, and with greater frequency should be evidenced that charm which results from spontaneity—that fresh spring which wells through the personalities of too few of the brotherhood of architects. This brotherhood has in the last two or three decades been too greatly tinged with that commercialism which, even if it has not proved derogative to the production of sky-scraping mercantile buildings, has decidedly hampered the felicitous production of what should be a large group of buildings of moderate pretensions and prepossessing appearance.

Executive ability, that quality by which much store is placed in recent years, is a very desirable possession; but one should consider in placing his work with one whose conspicuous ability is that alone, whether he wishes a domicile in which nails and varnish shall seem to predominate, or whether he will have a work which shows in its every line the work of the artist-designer. In all probability the reason why the larger houses are so much less satisfactory is that the larger the plum the more contestants there are for its fall into open palms—and in these days of business efficiency (executive ability), that one who does not “hustle” for the larger pieces of work (“jobs” they may well be called in view of the commercial-looking outcome) has only those



THE BREEZE HOUSE, SOUTHAMPTON, LONG ISLAND
McKin, Mead and White, Architects.

commissions come to him which may be called, from a monetary standpoint, the less desirable. The work of the artist persists, is loved and cared for by *some one*, and the older it gets—with its additional lure of age mantling it—the more will it be cherished, fought for, repaired, propped up and coaxed into remaining in evidence to leaven the lump of slothful building all too evident about us. But the work of that one who shows executive ability alone is unregretfully allowed to decline, after being for too long a period an incubus and an eye-sore, and its departure—with the ultimate aid of the “house-wrecking” concern—is witnessed with relief and thanksgiving by the discriminating portion of the community.

It is a pleasure to note among the modern successful large country houses that of the Breese House at Southampton on Long Island, by McKim, Mead and White in which the main roof with the gable-end is broken in a quite original way before the roof of the piazza begins, the large two-story columns of which are well proportioned to the width of the piazza and the work they have to do. Here is a rendering somewhat after Mt. Vernon and yet one in which the roof is left without the balustrade, the roof thereby asserting its greater importance in being used on a dwelling farther north, as is proper. Such a feature as the large fountain, although entirely uncolonial in feeling, yet by the simplicity with which it is placed in broad surroundings,



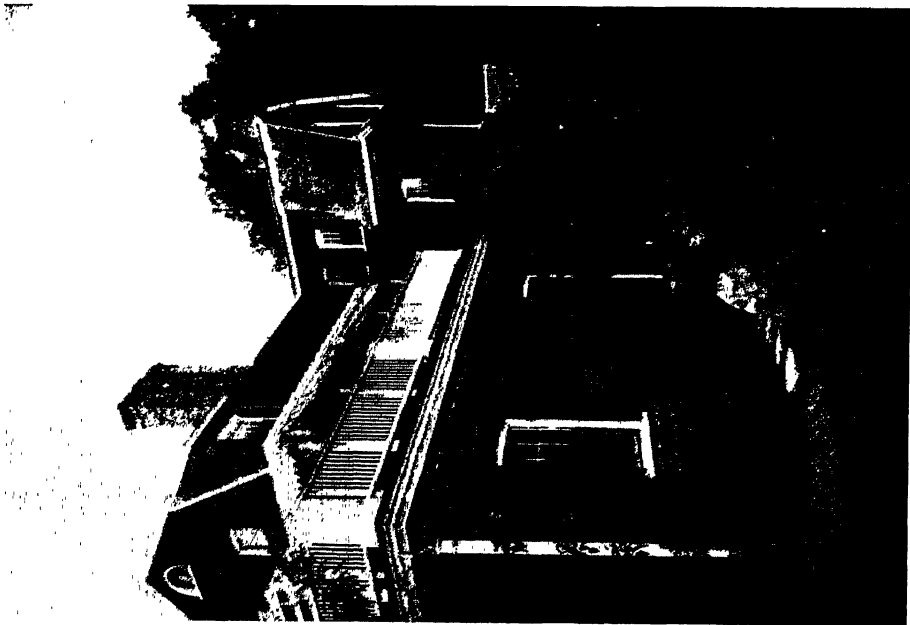
REAL ESTATE BUILDING
Charles Barton Keen, Architect.



OLCOTT HOUSE
Charles Barton Keen, Architect.



ELSON HOUSE, BELMONT, MASSACHUSETTS
J. E. Chandler, Architect.



ELSON HOUSE, BELMONT, MASSACHUSETTS
J. E. Chandler, Architect.

the most photographed small modern house we have, the front elevation has a feature occasionally used in Colonial and Post-Colonial houses of windows commonly used simply for ventilation, they being usually on the second floor level and of very slight vertical dimensions. Here they have been enlarged to a sort of half story, the roof thereby being kept down and dormers avoided. In the rear the roof slides out over very large short columns, the beauty of which are their own and sufficient excuse for being, but as they seem by their position to carry the large roof, their great size, which is most uncolonial, is not in the least regrettable. In fact this house has practically drawn its inspiration from Post-Colonial houses rather than Colonial. The use on the front elevation of the large trellises similar to those at Wyck is happily conceived and the adaptation of the early grape-arbor for an out-of-door extension of the house is also felicitous.

It is a pleasure to note the sincerity of design and purpose in the modern rendering of a house of the first period such as that here shown by Derby and Robinson, where all unnecessary detail is suppressed and such an important modern requirement as plentiful piazza room is obtained in a most simple and natural way. The main lines of the house are not at all harmed, and the whole offers an example of an excellent adaptation of early forms with modern requirements. This is an instance of successful effort which it

would be most gratifying to feel would be multiplied many times throughout parts of the land where it would be appropriate, it being a most praiseworthy adaptation of a New England type.

Two photographs of a house in Belmont, Massachusetts, are given as illustrative of the use of the Colonial style on a difficult site—the house being located on a sloping hillside presenting sharp grades. But the subsequent care in planting the grounds and adjustment of openings in the trees in a decidedly limited lot, show what the owner of the home can do after the architect has departed and entirely lost sight and supervision of the completed house. That the beauty of the place depends largely upon this intimate care of the owner is altogether too evident where instances of neglect or indifference are observed to quash what might otherwise be a creditable piece of work.

That picturesqueness is easily embodied in an intelligent grouping together of what might appear to be fractious parts, the illustration is shown of a seashore residence by Little & Brown wherein the circular form of piazza is adopted as a method of holding the composition together. This indicates that the use of pure Colonial detail can do wonders in the way of a successful presentation if done with reserve and too many points are not chosen on which to develop features.

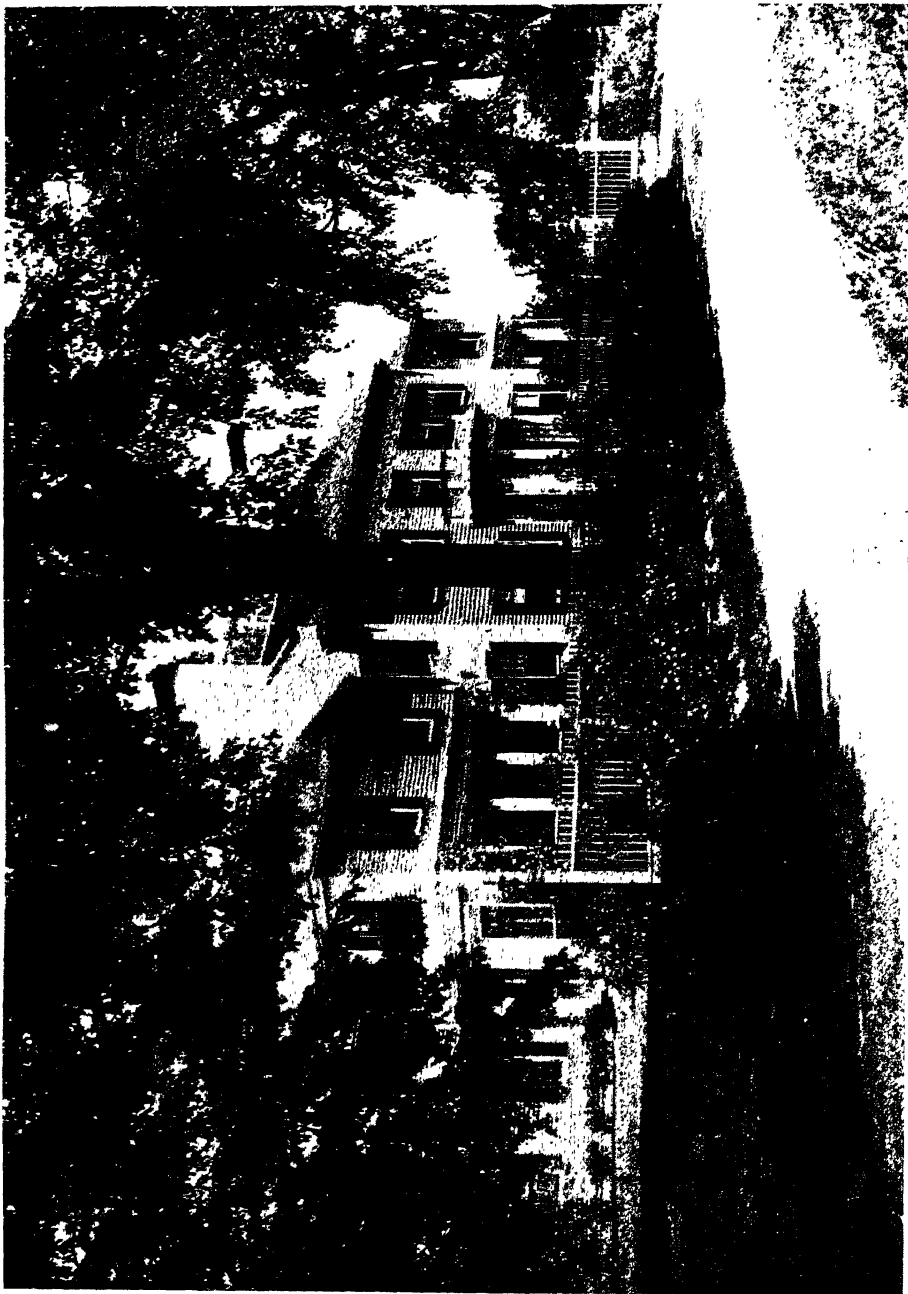
The Southboro house of Mr. Baker is, although really



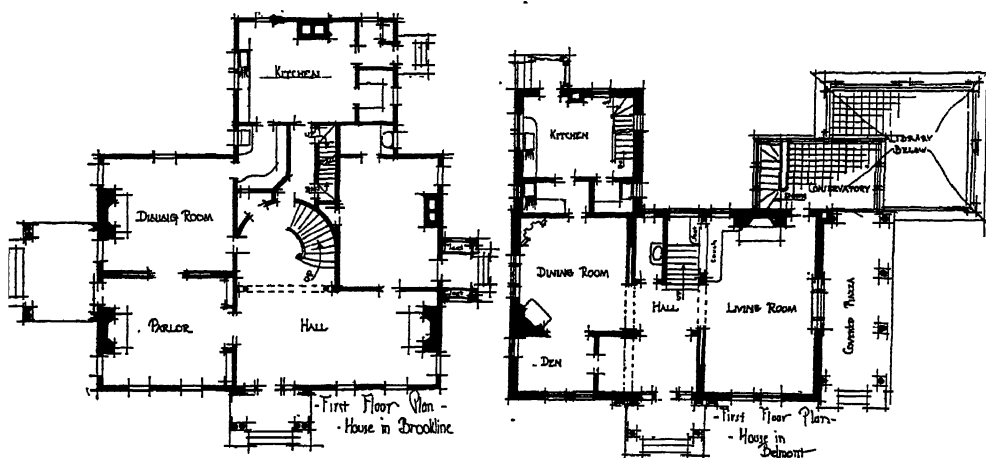
HOUSE AT SWAMPSCOTT, MASSACHUSETTS
Little and Brown, Architects.



METHOD OF GLAZING PORCH FOR WINTER. BLANCHARD HOUSE, BROOKLINE
Joseph Everett Chandler, Architect.



HOUSE AT SOUTHBORO, MASSACHUSETTS
Charles M. Baker, Architect.



a work of alterations and additions, practically a new house, and in it, as it was not a restoration pure and simple, the best of taste has been used in adapting new parts, retaining what is good of the old, and tying it all together into a livable modern Colonial structure. Such adjustments are altogether too rare in recent work and bespeak qualities which are the essence of Colonial work.

There remains for special notice the work of one architect whose work is, by many unversed in the subtleties of the Colonial style—considered Colonial—but which in fact, if it is not his own individual translation of the classic orders and of Italian Renaissance features applied to domestic work, is then an adaptation of the style immediately following it with us, here called the Post-Colonial Period,—in a most successful measure. His work is effective and beautiful, as the white house, built on classic lines as a foundation and ade-

quately detailed, is inclined to be anyway, but when rendered by his surpassing good judgment and set down on the edge of one of his adequately planned and well scaled-gardens, is most captivating; but his prototypes skip the intermediate Colonial style and the late English Renaissance from which our Colonial work grew, and revert to the Italian forms used in the larger scale work in heavier material than that which we are here considering. But it is done with such consummate artistry that one hears with interest that he was first an artist before becoming an architect, and this raises the query if this is not a most fortunate sequence and one reason why his work is so satisfying.

It is hoped there may be a reversion to a consideration of those subtle qualities which produced a hundred years ago and more, the many homes which have a charm which is decidedly not alone that which age gives. That our house-building may become a greater art than even the best of these old examples prove it to have once been, requires that the designers cultivate those qualities which, if they are not of natal origin alone, shall produce spontaneity of effort, through which comes charm and the resulting art.

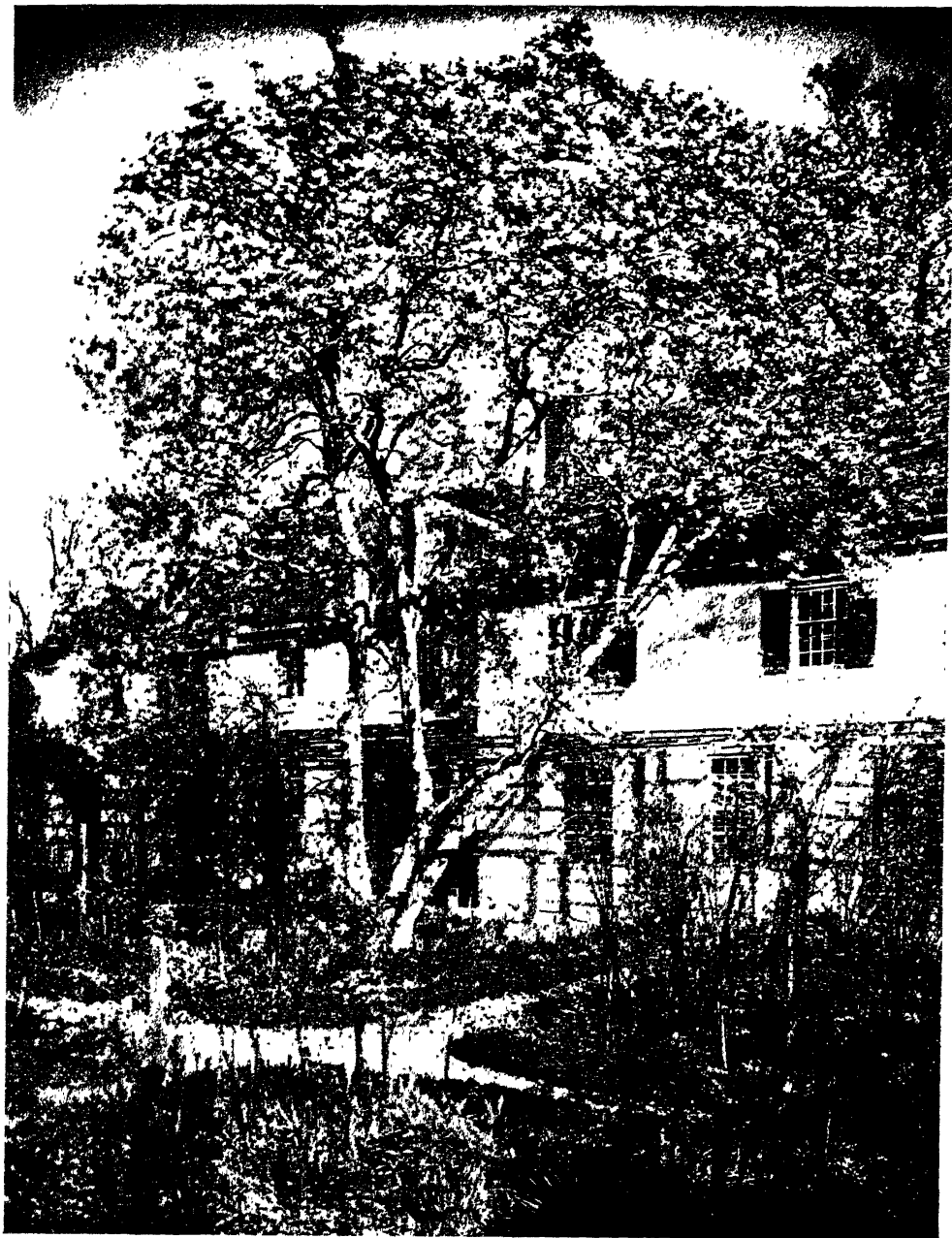
CHAPTER XI

COLONIAL GARDENS

THE subtleties of Colonial Gardens are hardly less illusive in their refinements than are the subtleties of detail in Colonial Architecture. Perhaps the most distinctive thing about the Colonial Gardens are their preponderating masses of green. Everywhere in the old gardens was green—green—and more green, resulting in part from the fact that the more floriferous varieties of old plants are recent “improvements” and the fact that the early gardens contained fruit trees, grape-arbors, small-fruit bushes, and vine-covered outbuildings—all adding their quota to the mass of green, while, undoubtedly, the plants affected by all this rootage bloomed less freely and at further intervals. The fruit trees, growing gradually to considerable proportions, added a perennial charm by their arching galleries among which these sparser flowering varieties of plants found abundant green to enhance their attractiveness, with the resulting effect of great simplicity and an indescribable air of peace. There were apt to be, next the gray picket fence which often enclosed the garden if it were on a farm—or if in the village divided it from the next neighbor—great masses

of bush-honeysuckle, of philadelphus—strangely called locally in some places “syringa”—the true syringa or lilac, calycanthus—variously called spice-bush and pineapple-bush—weigalias, viburnums and, intertwining in the pickets of the fence itself, Dutch honeysuckle and trumpet-vine—this latter inclined to run high on buildings where the natural gray background and mass of green prevented its hot-colored flowers from being out of key with its surroundings.

Golden corchorus, the small so-called midsummer yellow “rose,” the copper and yellow Austrian roses, dating from 1596 in their introduction into England and recently furnishing valuable new blood for the hybrid-tea rose originators—sweet currant and forsythia, and this trumpet vine were about the only hot yellows and orange to be found in the larger bushes, while the tiger lilies, evening-primroses and the yellow day-lilies constituted almost the entire gamut of warm colors. Everywhere else the trend was toward pink, rose, violet, purple and magenta. The difficult color in the garden is popularly supposed to be this latter—magenta—often called an “execrable” color. People hold up their hands in horror at its mere mention, whereas, used with intelligence, it furnishes a mine of possibilities. It is a much less offending color in gardens of ordinary size where it is impossible to get long rifts and gradations than are scarlet-reds and vermilions. The magenta of a mullein pink slips into line with the prevailing pink, lilac and purple—



MAGNOLIA AT WYCK, GERMANTOWN, PENNSYLVANIA

especially if placed in the half-shadow or deep shade of foliage with assisting blue-white flowers—much more readily than does the boom of the scarlet-red of *lychnis-chalcedonica* or the blare of the vermilion Oriental poppy. Yellows, however, to mix with the blues and whites at this end of the color line, if scarlet reds must be, are invaluable if they be of the soft shade of that most beautiful and useful flower—the yellow foxglove, and the tender brimstones of *azalea mollis*—a plant a stranger however to early gardens. These yellows, used with discretion and living green can do wonders to ameliorate the trying combinations likely to confront one in gardening; for if a tiger-lily which properly should bloom in late July and August, be planted next a peony, which should bloom in June, the lily will be likely to prove precocious, and the peony to procrastinate, the result being such a riot as would—translated to noise—put the midnight brawl of the villagers of *Die Meistersinger* to blush.

There were, near the house, the usual potted plants—huge bushes of oleanders both pink and white—splendid great fuchsias, and the potted “China rose,” which all together went into the cellar for winter protection, from which they emerged in reverse order, while the potted geranium from the recent window-shelf graced this small sitting space around a rear door or a slightly removed grassy spot where chairs were occasionally placed from the house. By the kitchen door the long bench and a rough table often pro-

vided working space for the preparation of vegetables and fruits away from the hot kitchen. For in Colonial times the garden was much more intimately a part of the working end of the house and the "front yard" was of secondary importance to this spot retired from pedestrians and observing neighbors. Also, the Colonial Garden was much more often under the thumb of the same house-wife who superintended, if she did not actually assist in, the homely duties of the house.

What an admirable adjunct for any house is such a rear porch of considerable spaciousness where much work can be done. If permanently roofed over, it needs but a few upright pieces to hold glazed sashes in place which can be quickly put up in the fall months, to make it in winter an equally desirable place for doing many things, and for a half-way house for the plants in late fall and early spring on their way to and from the cellar. An altogether charming accessory of this sort is the Deerfield vine-shaded porch where the afternoon of life as well as its renaissance take on new values. The rear end view of Wyck in Germantown—that most admirable house from any point of view—shows another fine working place but without the intimate application to life that the Deerfield example depicts. In other words, one does not expect to find the occupants of the more aristocratic dwelling labeling preserves—more's the pity—in this trellis-covered brick-paved space; but here

at least the servants can find an easement of duties or an entire cessation at intervals—to the good of all concerned. Even that superb aristocrat among trees—the magnolia—has here in the garden of Wyck recognized its fitting home and puts forth an annual growth of its splendid blossoms in marvellous prodigality.

Linked with the wonderful pots and sometimes tubs of fuchsias, which, the instant they emerged from their winter in the cellar hastily put forth a few blooms to prove their variety and good intentions—and which later were followed by a long period of increasing green in preparation of the great August and September blooming—was a fascinating legend. As our grandmothers told it to us—a sailor returning to England from “over-seas” brought his mother a small plant which she kept and tended in her cottage window until rewarded by its drooping flowers, in which condition it caught the eye of His Lordship from whom she hired her lowly cottage. Offering to buy it and being refused possession, his covetousness finally brought him to offering for it her cottage rent-free while she lived, to which she further added the stipulation that she should have the first plant propagated therefrom for her window shelf, which conditions, the bargain consummated, were adhered to by either party and both, of course, lived happily ever after.

One can hardly imagine a garden of this kind without its quota of potted geraniums. And why should a geranium



A DEERFIELD REAR PORCH
The Afternoon of Life and its Renaissance.



REAR OF WYCK

Showing masonry end of house not covered with plaster. An admirable house from whatever point of view.

that instant when it escapes its best rôle as a household plant of cheerful and decorative worth on the flower shelf in the window—or at least as a potted ornament in the arbor or pergola or on the terrace—become, when it descends to torturing the turf, an almost loathsome thing? And why will that shade of color which is adorable in a rose become in phlox a plant almost hard to endure? Such questions to note and answer; such uncertainties to encounter; such adjustments to make, constantly and with growing success and achievement constitute much of the fascination and charm of gardening. To be without the love of it is to miss much of the gusto of life and to be lacking in the proper appreciation of it, if one has a country or even a suburban place, is

to miss much of the necessary stimulus and spur for making his place consummate that degree of perfection in composition and individuality which produces the ideal place in which to pass the best hours of life—the home hours.

Most of us dream of it—as of a Castle in Spain; some of us attain it as an actuality to a degree only; and a few of us—a very few—reach the ideal: the creation of a home which shall express individuality—the individuality of the owner, the intimate atmosphere of which comes largely after the architect leaves, when the interior is furnished and the exterior horticulturally garnished. It is then that the background created by the architect in collaboration with the owner, both interiorly and exteriorly comes to the supreme test, and it is surprising to many to find how easily marred is the result by a false step, and the realization that an astonishingly large part of this sought-for ensemble is found to be in that of proper horticultural adornment.

Architects have usually championed the formal garden—as is natural from the fact that a plan has first to be made—the making of which calls into play his love of symmetry, proportion and picturesqueness of composition. The advocates of the informal, or “naturalistic” school, will here cry out that picturesqueness is *their* quality and call attention to the undeniable beauty of composition of their curving line and natural disposition of foliage. That the advocates of formality easily win their argument would seem unquestion-

able, however, if one stops to consider the number of acknowledgedly beautiful pictures of gardens which show a preponderance of formal lines and garden architecture in their composition. An occasional widening of lines in square, rectangle or circle with perhaps a central feature of urn, decorative flower-pot, statue or pool, at once furnishes the subject for the picture—provided it be graced by a background of foliage sufficiently varied in form and color,—whereas the informal type of garden—charming as it may be at times and under certain conditions—slips about uncomfortably the minute the camera is pointed at it, and refuses to give the artist who may plant his easel in front of it a better vantage point than he can find in many a woodland wild-garden of Nature's own making. A formal alignment most loosely treated as to planting, is the scheme which most of us remember as that of the usual Colonial Garden. And the interesting relation of the garden to the rear of the house—and often the working quarters, is one of the most charming notes of the aspect. Therefore one almost invariably finds the Colonial Garden at the rear of the house—protected from the gaze of passers-by and giving that privacy which seems to have become a missing quality of our modern gardens through the wholesale sweeping away of walls, fences, or even hedges to enclose and define the garden limits—thus forcing the owner if occupying a detached urban or a suburban house, whether he likes it or not, to live when



LIVING-ROOM PORCHES

Annapolis, Maryland, long ago discovered the Living-Room Porch as these show on the rear of a triple house there.

out-of-doors upon his lawn—within easy call of friend, neighbor or newsboy. In the South particularly, one often finds even the best architectural features of the house on the garden side, as in the Rideout House in Annapolis; and another triple house a few doors below has very large living-room porches of early date attached to their rear or garden elevations. The rear porch of "Homewood" in Baltimore, although its architecture is not quite so extraordinarily beautiful as that of the front, is a delightful livable porch-piazza; and the non-committal street fronts in New Orleans and Charleston sometimes mask a courtyard or garden of thrilling beauty where oleanders are at their happiest and the cold perfect beauty of the camelia with its rich evergreen foliage recalls many a courtyard of Italy.

One architect thus recounted his experience when asked if he had a garden: "No, but I once had. And I remember that I never got so much satisfaction out of it as I did when it was just laid out in its formal beds and was bare of planting. The design was there, the borders defining the paths and forming the beds—and to my mind it never looked so well again." Which for him may all very well be, for it is doubtful if he had within him any of the real love of gardens—else he would have continued to own one. Equally spaced garden ornaments would have given him joy, and a garden wall would have appealed to him for its texture and form regardless of its need of green veiling in places.

To him design was paramount even to the extent of viewing brown earth with a ribbon of green enclosing it.

Brown earth! A word for it. Do not be afraid of it. Do not plant a "carpet" of violas or daisies as "background" for your roses. If there is anything more beautiful than the shadows of a rose bush or a plum tree traced on freshly moved brown earth we do not know it. It is not enough to walk through the garden and view it. One must needs have the rake that did it in his hand—to have just been painting the picture to thoroughly appreciate the color scheme—the subtle lines and silhouettes and the general joy of being a garden enthusiast.

Our most noted American impressionist painter says there is no brown in nature. And from his pictures—scintillating with atmospheric effect—we must admit it. Rather, to him, his brown earth becomes brown madder; his thrifty rose stalks tinge red-mauve; his marigolds glow in burnt orange; his green cabbages cast purple shadows, and his purple cabbages—"really," asks a facetious critic of his pictures, "what kind of a shadow *does* a purple cabbage cast?" His roses, his strawberries, his ruddy rhubarb stalks—all glow with a new color—but only seem a natural sequence in his transposed key—a Debussy scale put into actual glowing color with strange and beautiful effects with low horizons and upward, outward, soaring, colorful—though broken—spaces. One thing is certain, the man has the joy of living within

him and we feel he can only paint as he does because he is fond of his garden. And it is a garden dearly to be loved, straggling up hill behind his Colonial New England house, with here a peach espalier on the studio wall recalling France; there a lemon tree (potted), with ponderous lemons too—slightly shaded on the edge of the grape-arbor—suggesting Italy; and here a standard gooseberry, a miniature tree with opalescent green fruits, enormous for the size of the tree—truly English—suggesting tarts; fig trees—in buckets—bearing—promise—to sound of Spain; a bed of hybrid-tea roses telling triumphs of the clever hybridizers of France, England, Ireland, and America; and at the top of the garden, an old apple tree apparently imitating the banyan—profusely belegged—and platformed in its branches, a seat surveying the climbing garden. And it all hangs together and, in spite of imported features, is thoroughly New England, so light and harmonizing is the touch of the artist and so entirely does the informal formality echo our early gardens and help the simple old house below.

And if we enter the house—as we feel from our interest we shall be allowed to do—we shall find *there* are strange things done, dangerous to emulate, for the artist's insight is a rare one and his touch sure, and the result is the natural expression of a strong personality. In the "Salon" the simple, wide, unpanelled and lightly capped wainscot is unmistakable *yellow*, but enclosed between white base and cap, while

the walls, by reversal, are white, thus transgressing all known laws of New England Colonial work. The floor of deep dark red glows with rug-splashes from Afghanistan and Bokhara, while perhaps next it one sees a curiously archaic effect in woven rags from "the Provinces"—some capture from near Quebec or Grand Manan. And on the white walls a print from Japan, a picture or two from the artist's hand, and hanging from nails of good old New England manufacture—which give so much more the feeling of strength and stability than the insecure looking picture moldings—strange and valuable brass plates from Spain, French mirrors of queer shapes, and the still queerer and wholly delightful modeling in the carving of the early work of Middle France. A "bread-cage," beautifully *brown* from Arles, vis-à-vis a couch covered with a gem of a Yankee woven coverlet of blue and white—and on the fireplace side of the room a Franklin stove innocently jostling a swelling French bureau of extraordinary design and workmanship. And *why* does it all look so natural, so without effort, and so satisfactory? It is the old story of knowing how—the old story of a simple satisfying background against which are placed well chosen articles of furniture and house garnishing by a person who knows and *feels*; things adjusted with discrimination—the right forms and textures against the right construction and color. And here the background cries out to be simplicity unto bareness; otherwise disaster would result. Somehow the



FRENCH HOMESTEAD PORCH, KINGSTON, RHODE ISLAND

spirit of the delightful garden without seems to have accumulated such an excess of strength and desire for expansion that it forthwith marched inside the house and spread its cheerful charm and influence over each and every feature

of the home. Conclusively the whole effect puts the painful New England parlor of old effectually out of mind, and at a glance one has no fear of encountering that ancient musty parlor atmosphere which too often accumulated in seldom used rooms, and can safely plan on the absence of great blobs of coral blocking the front door, if he chooses to leave the house that way.

Too often the reproach can be aimed at the Colonial Garden that it is narrow and prescribed, that its accents either in the way of broad paths, architectural features, or centers of interest are either lacking or feeble. Still there are numerous instances of broader treatment. Mt. Vernon seems in its garden, as in its house, almost an anomaly among Colonial estates. Here we find a garden commensurate with the scale of the house—broadly conceived and carried out, masterful and resourceful like its owner and his brother, Lawrence Washington—to whom has never been given the modicum of praise for his share in the upbuilding of this remarkable estate. The paths are wide—the box borders have been planted with proper regard to their ultimate high-growing proclivities—the flower beds are of adequate size—and the garden's relation to the buildings adjoining, well spaced and studied.

At Quincy, Massachusetts, there is in front of the house of Edmund Quincy (whose daughter "Dorothy Q." was romantically married to John Hancock in a remote Connecti-

cut town during flight from political harassers in the troublesome days of the Revolution) a broad *allée*—now of earth—whatever its former material—and at least several hundred feet in length, down whose ample space one can picture after-dinner guests of olden days parading sociably, three couples abreast and still leaving room for the benches occasionally lining the sides between the straightly aligned trees, as well as plenty of room for the wide skirts of the ladies and the flourishing of the indispensable cane and snuff box of the gentlemen. Formerly this feature ended at the street, up a few steps with a gateway for pedestrians, between a pair of great European lindens—this feature of old entrances being frequently found in front of the better mansions of New England as in the case of the Sever Mansion in Kingston and the Winslow Mansion in Plymouth, where two daughters of the house, dismounting from their ride are said to have thrust their impromptu riding whips of linden into the ground, which to this day remain to attest the truthfulness of the legend!

Parallel to this *allée* at Quincy and about fifty feet to the left, approaching the house, was another unusual feature looking much like a canal but in reality being a small brook, dammed and made into a formal sheet of water about fifteen feet wide, its confines enclosed with stone walls, above which grassy banks slope away gently from the walls allowing a better view of the water. The farther bank lined with beau-



GARDEN OF THE GARDINER-GREENE HOUSE, BOSTON. ABOUT 1758

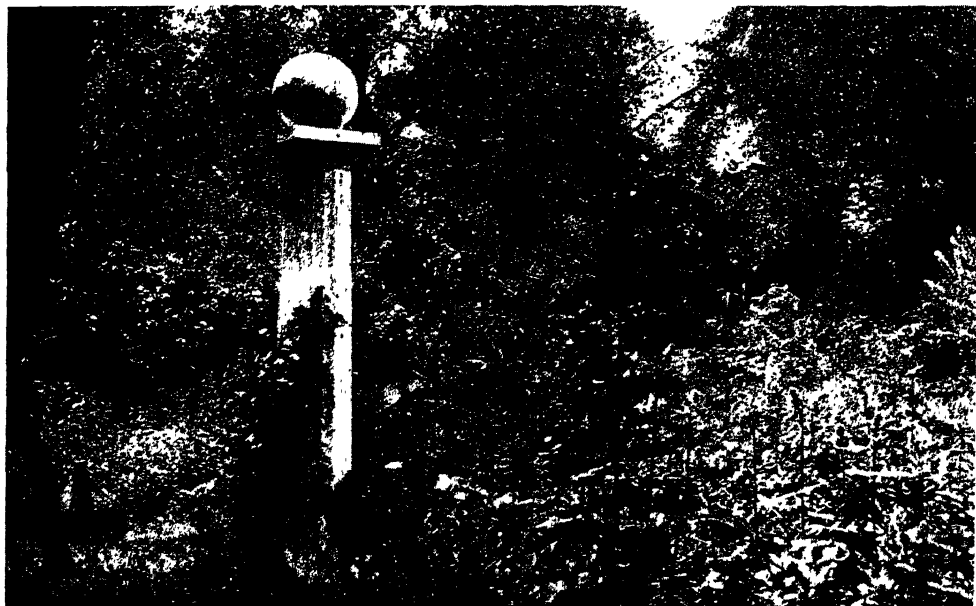
From the hall window of second floor.

From an old painting.

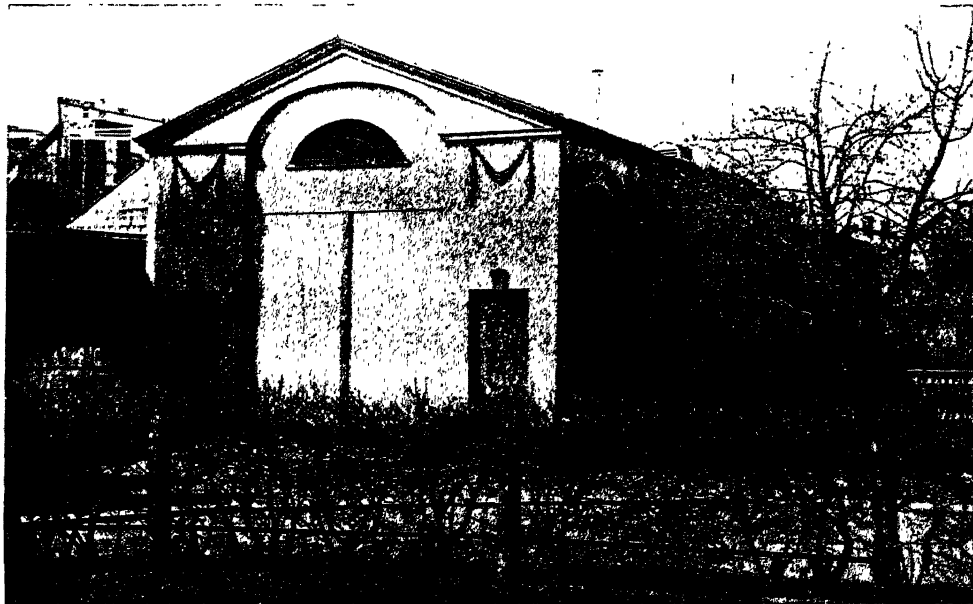
tiful willows in a Metropolitan Park Reservation, but of narrow dimensions just here, effectually shuts out the crowding wooden houses of an encroaching Boston still happily somewhat distant.

Terraces of grass or earth were frequent features, and in the garden back of the Gardiner-Greene House on Pemberton Hill in Boston-of-old reached a degree of elaboration and perfection quite unique. A painting of this charming garden shows at the base of the hill back of the house the courtyard with a clear and unobstructed space between the house and garden which began with a fence and gateway, giving value to the features rising, apparently, the entire height of the considerable hill behind. Steps—arches—grape-arbors—(oh for a return to them from our cheap, pretentious, too-poor, imitation pergolas!) hedges, and even the not-to-be-ashamed-of glass graperies all play their part in making this view from what seems to be a hall-landing window charmingly picturesque—not too grandiose for enjoyment, and well scaled and placed in relation to the fine old mansion—now with so many of its day of the regretted past.

A more simply terraced and modest garden was in Plymouth—now too of the past—where the house was directly on the street, relic of the habit of those days when, for protection against Indians, the houses of the Pilgrims huddled on the street which held all their buildings enclosed in palisades of tree trunks. The entrance from the street to the



TERRACED GARDEN IN PLYMOUTH, MASSACHUSETTS



GARDEN HOUSE IN SALEM, MASSACHUSETTS

lower level of the garden was at one side of the house, an enormous horse chestnut agreeably shading the gate, inviting a pause to view the mounting garden behind. Five flights of steps of varying heights led upward, the last being on a granite wall—perfect background for growing things!—which held up the next parallel street, from which rose the same hill—the Burial Hill of the Pilgrims—used as their second place of interment, during the early use of which their poverty was so great that it denied them means wherewith to purchase stones with which to mark the graves.

Taking from them the term “dykes” for terraces—which designation they acquired and brought from Holland—we find the broad level space of the first, third and fifth “dykes” gave contrast to the other narrower ones and sufficient space for walks at the foot of them.

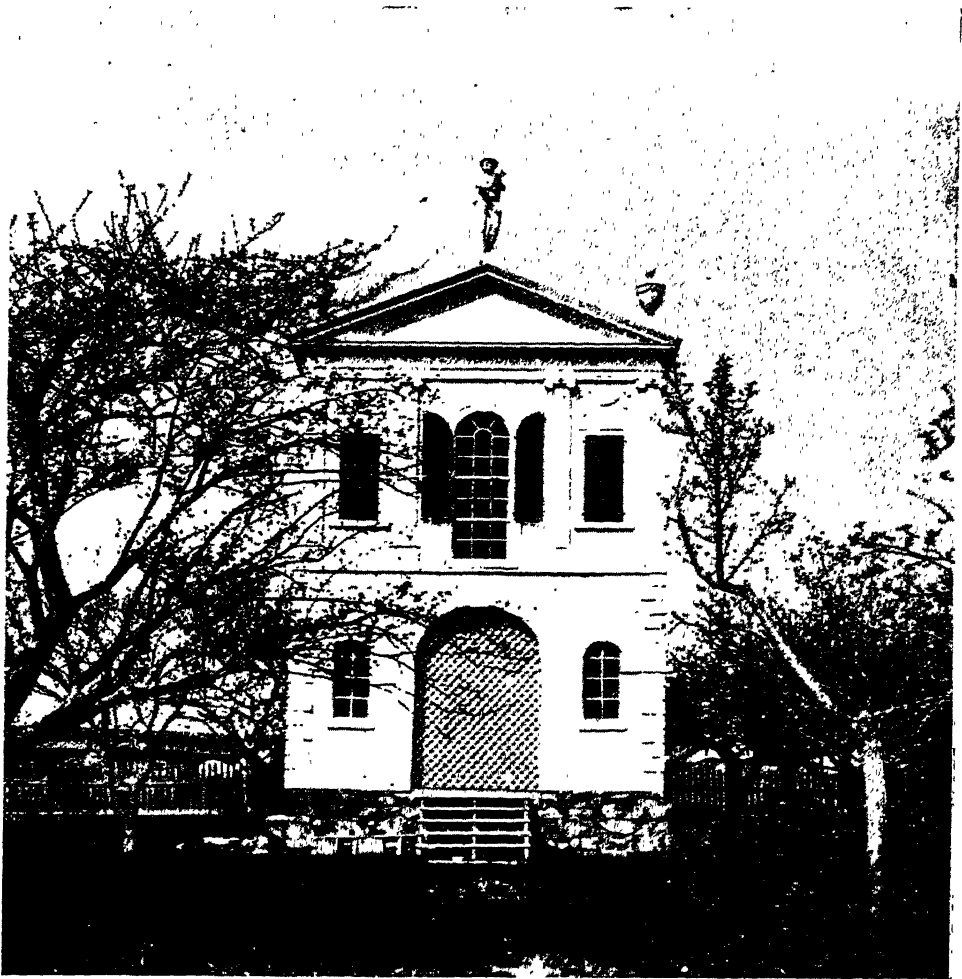
A flower-bed was next the walk and then a grass-plot big enough for croquet, ringtoss or other small games while the long axis was quite sufficient for archery, and trapeze and swing found accommodation from the branches of a large osage orange tree and a pear tree of a size not often seen. The arches which graced the tops of the steps were of the lightest construction, to bear delicate-growing climbing roses and clematis except in one instance where a modern innovation—a wistaria vine—had so wound its strangling clutch around the frail woodwork that the arch had to be reenforced by another with horizontal slats between the two. Orna-

mental ball-capped columns draped with the dark green of English ivy rose from grass plots and here were found Damask roses—blush-white, pink and deep pink, irises of the lilac-white, sweet scented kind, “Florentina,” from which the orris root of the apothecaries is made—recalling the legend that an Irishman, bringing the then unknown iris to his native isle, pronounced it “orris”—and the similar deep purple one sometimes sporting from the other—clumps of polemonium, bee-balm, dielytra, madonna lilies, herbaceous peonies and huge bushes of the tree peony, “Moutan,” the first to be brought to that part of the State. Similarly the courtyard formed by the two ells from the main house of early eighteenth century date had on its walls the oldest Isabella grape vine, the garden also containing the first wistaria left out over winter in this climate where it was supposed to be tender, the amateurs of that day feeling repaid if the cellar-wintered tub containing the marvelous plant bore a few of its sweet drooping violet flowers in the spring! Huge cherry trees around which two sizable boys with difficulty could clasp hands, and many an old pear tree of early and forgotten varieties gave by their large growth that indefinable charm and grace of the Colonial Garden. Many a garden lapsed—during our dark ages—and comparatively few weathered the “bedding out” period and the craze for annuals—but the

old box hedges, which for some reason were often left, have furnished the clue to the plan of many an old-time garden and assisted in its restoration.

Old Salem, in Massachusetts, recently visited by an appalling fire which, most fortunately for students of Colonial architecture in America, hardly touched one notable example of its old-time houses although block after block of factories, tenement houses and the poorer dwellings were quickly reduced to ashes—shows us several quiet gardens.

Occasionally here there was a sort of “forecourt” by the side of the house to lend distinction and check too sudden advance on the privacy of the garden, and from it a gateway in a fence of similar design and importance to that on the street in front of the house, admitted one to the secrets within. At one side perhaps the stable, with quaint cupola for ventilation; or a still more unconventional garden house with carved festoons between its circular topped windows—once (it is whispered) used for a hearse-house, flanked the court. Ending the vista of the main garden path was frequently a summer house with perhaps a domed top and latticed sides to accommodate vines, while at intervals through the garden parallel sections of lattice, unconnected over the garden path, supported such favorites as cabbage roses, and in later days two fine varieties of old garden roses as known to us—although really of much later American origin—(Feast, 1843,) “Baltimore Belle” and “Queen of the Prair-



ELIAS HASKELL DERBY SUMMER HOUSE

FORMERLY IN PEABODY, MASSACHUSETTS

Built 1799 by Samuel McIntire, Architect. A fine example of Third Period Work.

ies" of which latter variety there is a specimen by the side porch of the Van Cortlandt Mansion in Van Cortlandt Park, New York. And, invariably, the old-time honeysuckle, the

favorite red "Dutch" beyond peradventure of a doubt, found a support and a welcome.

Sometimes these summer-houses—as in the case of that which flanked the Derby House in Peabody, and which now is moved to a congenial spot in a neighboring town—were of most elaborate design, in fact being almost a house, the one in question having a second story reached by way of stairs on one side of the passage which runs through the entire building of perhaps 18' x 26' in size. One's breath is fairly taken away on landing at the top of these stairs in a really beautiful room, wainscoted and paneled and with coved ceiling, and delightful cupboards for the putting away of tea-things. And ranged about the room in quaint regularity a pair of sofas, tea-tables and chairs, all in the best period of Massachusetts' Colonial heyday, while the china, in its re-furnished state, has been known to make visitors forget their whereabouts completely. Exteriorly the building—of the rarer elongated proportions of true elegance—is adorned with beautiful window frames and pilasters, with pedestals and pediment above surmounted by statues of horticultural proclivities.

Elsewhere in the same grounds of this New England garden where this notable building now finds a new resting-place after a journey of miles, is an altogether fascinating summer-house of tiny dimensions and of Watteau-like delicacy. Hexagonal in shape with latticed sides in part and a curi-

ous dome-topped ceiling, it is artlessly painted within to simulate the blue sky and starry firmament. It is otherwise, except for the lattices and seats which are green, simply painted white—the whole effect being a building of that delicate playful tendency which graces so well the cross-path, the central point of the long path, or the central greensward features of a garden of the old-fashioned sort, which by their force of charm are returning to us in restorations or by intelligent revival.

Such revivals are often however far from happy, as for instance when our eye catches in the guide book of our greatest city, the exciting information that in connection with the Van Cortlandt House in Van Cortlandt Park is a Dutch Garden. Possibly it was starred—or double starred—we have forgotten. But our disappointment in the garden it is difficult to describe.

That it is a libel on the good Dutch people is too true, and one of that nationality on viewing it must feel resentful at its guide-book nomenclature. A mind of crass vacuity of æsthetics must have conceived its numerous bridges of frightfully hard modern concrete variety, and the same lack of wisdom and fitness of things conceived the moat—which has lost all semblance of being a moat—and the use of retinosperas and blue spruces for living green! One looks in vain for the masses of connected green, the soft full rifts of foliage, and tightly trimmed spots of interesting form and dis-

position that one expects to find in a Dutch garden; and the fact that it is new and therefore in a degree excusable for the lack of certain qualities leaves no encouragement:—for a comprehensive scheme is lacking and in its present beautiful deformity, is simply indicative of future heights of giddiness to be revealed.

At Stenton near Philadelphia there bids fair to be a garden restoration of unusual excellence. Complete lists of old-time favorites ordered for this garden have been revealed in the well preserved diaries of the original occupants, and, furthermore, its present users—an appreciative patriotic society chapter—have the reputation, on the whole, of doing this sort of thing well.

Of far more than average breadth of treatment are the ornamental portions of two plantations on the James River—Shirley and Westover. And yet those grounds which are put aside for the garnishment of the home are actually so simply treated that one is not conscious that they have received special attention, and it has probably been done in a broad spirit from year to year, so thoroughly at ease do they seem—one feature with another. This feeling is surely the acme of attainment, and is in sharp contrast to and inexpressibly in advance of, that obvious type of present-day planting which has its groups of twenty viburnums, ten syringas, fourteen bush honeysuckles, etc., etc., all put in with that studied irregularity which smacks too much of the

drawing board and not enough of adjustment on the spot and special and intelligent study of conditions.

Shirley has its various and manifold buildings, well placed and well spaced, even to the delightful little old circular brick dove-cot. The extensive lawn offers broad level expanses broken here and there with fine large trees, and, latterly, it is regrettable to state, with a somewhat meretricious sprinkling of "varieties" in spots, possibly to take the place of past-prime specimens later on.

Westover has, toward the James River from its supposed front entrance—which however is of similar importance to the rear as regards fenestration and door entrances—a broad almost unobstructed but tree-fringed lawn, even to the river bank. Attractive gateways on either side of this front, a sufficient distance from the house to be in scale with the scheme, give entrance to this suggestive enclosure. The rear looks out on the broad level fields of the plantation and this being the usual land approach for neighbors, there is placed here the large gateway of attractive iron work bearing in its central spirals in the over-piece, the initials of its conceiver and first owner—William Evelyn Byrd. Two large flanking gate-posts bearing reckless-looking eagles apparently about to take flight, rise considerably above the other posts of the fence which occur at intervals and bear an extraordinary collection of carved stone finials—balls with Greek frets banding them—conical vases with curious over-lacing

of vine and leaf—dignified urns of more conventional design and of somewhat Jacobean tendencies—all put up and “mismatched” as he himself stated when the owner came back to the plantation after the war, and found them wantonly overthrown from their pedestals and in pieces. A still worse act of vandalism was the removal at the same time of an important portion of the drawing-room mantel—no clue of which could ever be found. A description of it many years ago however, mentions the over mantel as having a border of marble carved with sportive cupids and the vine and grape intertwined.

If the northern garden and scheme of horticultural adornment is, by comparison, rather restricted about the houses—the layout of the garden inclined to be small and the paths pinched in effect, with inadequate features in the way of grassed spaces, the reverse is true when we come to the plans of towns, and consider the wonderfully attractive villages of the Connecticut Valley, both in the State of that name and in the Massachusetts portion—where streets of charm and real individuality are frequent, and we are filled with wonder and admiration when we find these small towns possessed of wide roads and park-like spaces intelligently planted and thoughtfully cared for.

Near Charleston, South Carolina, is a famous avenue of live oaks approaching a plantation house which has refreshing breadth—and one recalls a similar avenue of approach

to White Hall—opposite Annapolis, of native cedar trees of splendid stature—but rather of accidental happening than intentional planning.

One reason of the dislike some people have of Colonial houses undoubtedly results from the mental picture uppermost in their minds when the subject is mentioned. Then there “flashes on the inward eye” the deeply shaded, tree-crushed façade of some old mansion of distinguished but grim individuality—trees planted too closely, untrimmed and uncontrolled, and shrubs unkempt and misplaced marring that effect of cheerfulness which is of utmost importance—unless the person occupying it wishes to be judged of possessing a forbidding personality. All through the country are fine examples of the early work dropping in pieces, and the altogether attractive entrance gate of some once beautifully kept estate which to-day hangs on rusted hinges which will open the sagging gate perhaps but once more, may to-morrow break and drop its burden, with the result that it will be propped against the adjoining fence a few days and then be carried to the wood-pile on its way to serve as kindling wood. Much fine furniture has met a similar fate and the danger of like catastrophe still lurks in unappreciative sections of the country.

THE END

